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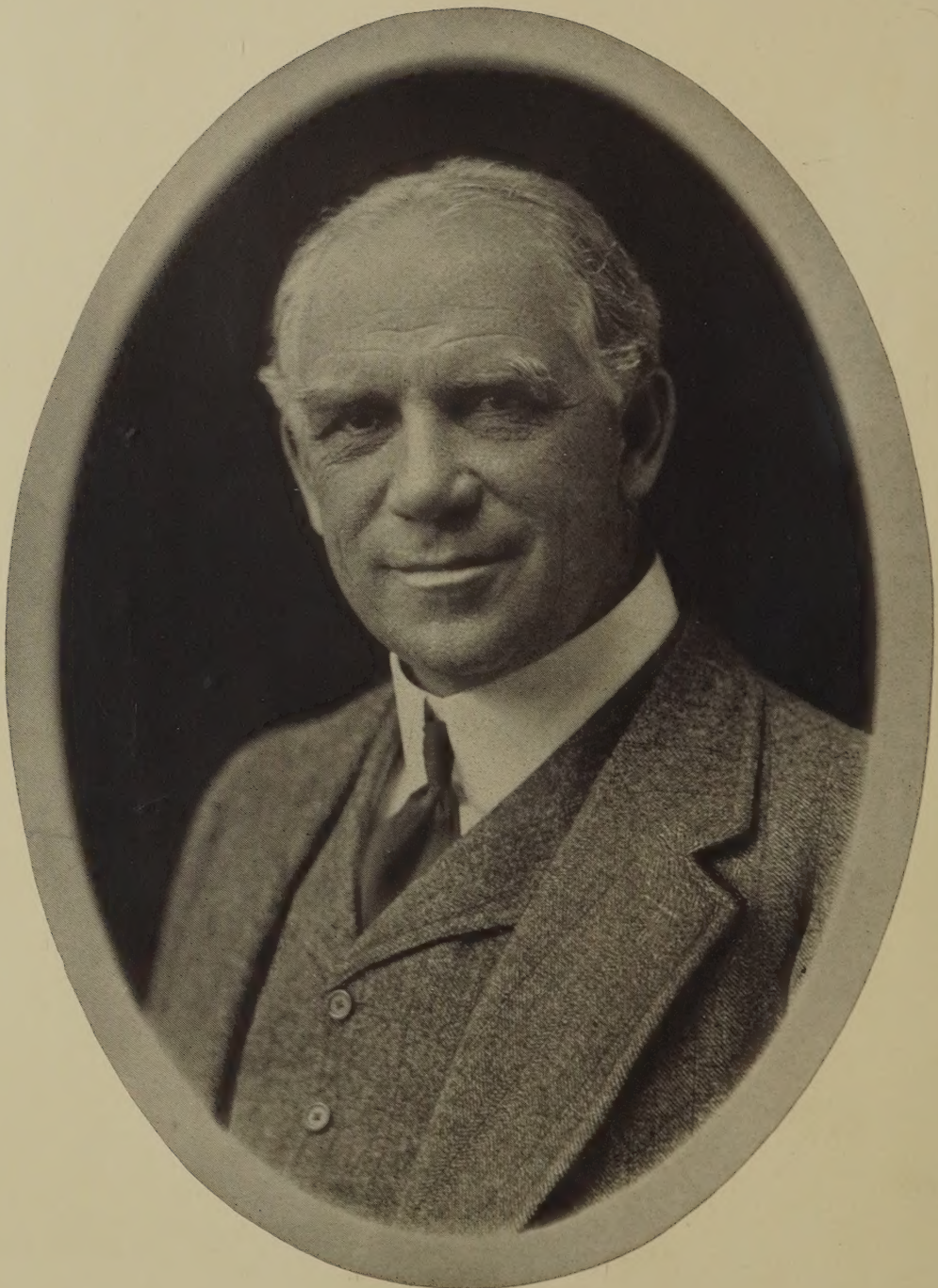

DAVID SCULL BISPHAM

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FOR VOCALISTS

STUDY MATERIAL

An outline of primary essentials and progressive steps in the art of vocalization, with exercises and other illustrative material selected from all standard sources

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Editor-in-Chief
DAVID SCULL BISPHAM

Associate Editor
WINTON JAMES BALTZELL

PART 1

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NEW YORK

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FOREWORD

MANY of the most famous teachers of singing and equally famous singers have written upon the enthralling and elusive subject of the voice and its management, and there have come down to us the sayings of the Italian masters of two and three centuries ago. But it must not be forgotten that were it not for the difficulties encountered in the management of the voice no literature would have been produced on methods of singing. As our faces are unlike on the outside, so do we differ on the inside; and owing to these differences no two persons have ever looked exactly alike or have used the voice in exactly the same way. This fact has given rise to the widely divergent so-called "Methods" intended to meet the infinite variety of problems which are constantly encountered.

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When the suggestion was first made to me to edit the matter contained in this volume I declined to consider the request. Upon an inspection of the scope of the work as planned, however, I found myself interested, and the further I went into the matter the more enthusiastic I became. I am glad to say that the collection of essential points upon the Art of Singing, as compiled by Mr. W. J. Baltzell, points about which so many vocal authorities have written, forms a compendium unexcelled by any similar work hitherto issued.

Singing seems to be so easy when done by an expert, and so many persons have pretty voices, that the hope springs eternal in the breasts of thousands of aspirants that they too may become artists. Little do they know, however, of the years of hard work involved in the making of a good public performer. When such students finally do attain to an advanced degree of proficiency and receive public notice it is more than likely that make-up and the lights conceal a rapidly vanishing youth or an already advanced maturity. But, after all, these are the only persons who are usually able to prosecute with success so exacting an art as that of singing; for no really young girl can possibly sing Marguerite, Carmen, Elizabeth, or any of the youthful heroines of opera. The difficulties are too great to be undertaken except after long and careful preparation; and this is equally true of oratorio and song-recital singing.

A learned professor, looking over my shoulder as I studied a music manuscript, stared in wonder at the multitude of little black notes that seemed to climb up and down or to crawl along several five-barred fences drawn upon the page. "Is it possible," he asked, "that those strange marks you are poring over can mean anything? I am quite unmusical, as you know."

"They have come to mean," I replied, "a great deal to millions of people, and to give to them comfort and joy they might not otherwise possess. In their way they are as useful as are the cabalistic signs used by you and other scientific men for the benefit of the world when applied to chemistry and the higher mathematics."

Music is not only an art, it is also a science. The vocal artist should take pains to learn much more of the latter side of his profession than he usually does. The organist, the pianist, the violinist, is required to be a first-rate musician; whereas, in the majority of cases, the vocalist, either by temperament or by reason of the lack of early training, is apt to be a poor musician and often fails to realize the importance of knowing how to read, even passably, the music he is given to sing. It is essential that this prerequisite be learned and also that an early start be made at the training both in flexibility and in endurance of the marvelous mechanism with which Nature has endowed the singer.

But Nature alone will not suffice to make a singer; Art must be called in if the vocalist ever expects to amount to anything at all. The indifference of vocalists to musical study is an almost universally noted phenomenon; their brains seem to be so engrossed in the act of singing that this function has become enlarged at the expense of the space allotted to other faculties. As

a violinist caustically remarked to me: "Singers are like canary birds. They have room enough in their heads for only one trick at a time." It is to be hoped that the rising generation of students of singing and their teachers will do their utmost, in the future, to avoid the possibility of a repetition of this slur on their artistic intelligence. The art of singing should be approached and carried on in a common-sense way, as are other branches of general information. The ability to play the piano and to read vocal music well should be acquired early, before the voice has reached the stage of maturity at which vocal study may properly be begun. Let it be distinctly understood that even for beginners a knowledge of the classic song literature is indispensable.

For the extraordinarily clever arrangement of what the best works upon singing have to say about the primary essentials and progressive steps in this art Mr. Baltzell must be accorded enthusiastic thanks; his selection of exercises, from the simplest to the most complicated, has been made with characteristic thoroughness and with the knowledge of a widely experienced musician who is himself a singer. This work will also be found to contain explanatory and interpretative notes on a selection of songs, classic and modern, of various degrees of difficulty, forming a very considerable repertoire for the student according to his preference and advancement.

Someone has said: "It is easy enough to sing difficult music; the difficult thing is to sing easy music." There is much truth in the assertion. Easy music can be followed better, more persons can appreciate it and think that they know about it; but even a simple ballad requires to be sung in tune, in time, with good tone, clear enunciation, and with expression.

Mr. Baltzell and I were both pupils of the eminent English tenor and vocal authority, William Shakespeare, whose writings and instruction upon singing are often quoted in these volumes. We are in complete agreement with him not only in calling particular attention to the universally recognized principles of the art, but also in putting these into practice in songs and in applying them as soon as possible to the needs of the student for whom exercises should be made as interesting as if they were songs, and by whom songs should be as exactly sung as if they were exercises, plus expression, which is the vital spark of all music.

This work comes at an opportune moment in the musical life of the American people, and is indispensable to the library of every cultured person. For now, in the growing interest in song, many feel called to sing, but even of the chosen only a few are willing to devote themselves to it as a Fine Art.

Let every singer consider this: Though a flower or a fruit may be seen, smelled, touched, and tasted, it cannot be heard; a song can neither be seen, smelled, touched, nor tasted—it can be heard only. In appreciating song all our soul is in our ears. Then let song be cultivated and practised with the enthusiastic reverence that is its due. For it is not only the most natural, but also the loftiest and most appealing expression of music, and among the chiefest of the gifts of God to man. It is the only earthly phase of art that the seers and prophets of old name as belonging to heaven.

DAVID SCULL BISPHAM.

HOW TO USE THESE VOLUMES

IT should first be understood that this work is not a *method* for the teaching of singing. It is a collection of approved, practical *material* for the use of students in their work of learning to sing. Further, it is not intended for self-instruction. I consider it impossible for even a highly talented person to learn to sing correctly—to say nothing of singing artistically—without the guidance and stimulus of an experienced teacher. It is possible, however, that one who has had careful elementary training and is forced to continue study unaided by a teacher may be able to help himself effectively by the use of the various exercises, vocalises, song material, and explanatory text offered in this collection.

The preliminary text covers certain points connected with the theory of voice production and presents, in concise, practical statement, the essentials of vocal technic, such as the management of the breath, the use of the organs of speech, and the application of these principles in the first efforts to sing with freedom and purity of tone. These "First Exercises" are recommended for use with every beginning pupil, and as a practical basis for trying out an applicant for instruction, one who has not previously studied under a teacher. Even a singer of some experience will receive definite benefit through the use of these exercises, particularly with reference to securing greater freedom of throat and absence of local effort.

The material for instruction has been classified but not progressively graded for use as lesson assignments; that is, each successive section is not in every instance a more difficult problem, it is a new one. Lessons are to be made up of selections from different sections according to the needs and advancement of the student and the plan of instruction adopted by the teacher. Some devote more time to preliminary exercise work than others who prefer to take pupils into actual singing of simple songs at an early period in the instruction. In his practical studio-work Mr. Bispham employed such songs as he considered useful, even with beginners, and made them into exercises. For those who believe in the use of much technical material an abundance of exercises and vocalises has been provided. Perhaps a compromise between the two extremes is desirable, such as the following:

From the second to the sixth lesson confine the study to breath-control, movements of the organs of speech, the use of syllables (word elements) instead of words, applied in simple exercises, selected from pages 1–80. As a second step begin with short, simple vocalises taken from pages 229–381. The third step will be to add the study of a few easy songs in English, as explained in the annotations on pages 623–642, alternating with the easiest of the series of old Italian songs, pages 81–120, as well as a few with Italian text ("*Caro mio ben*") in the section beginning on page 503. As the student gains in skill the exercise, vocalise, and song material may be more elaborate and difficult, with application in songs in English and foreign languages, taken from the old Italian song section and from the annotations on pages 643–708. Outside of the songs just mentioned it is perfectly within the province of the teacher to use others which he considers advisable, such as songs by contemporary composers, particularly Americans; these he can secure in any music store. It is recommended that in every case the plan of detailed, analytical study worked out in the annotations previously referred to should be used by the teacher and the student. Any other method is apt to be superficial, and in no way to promote the advancement of the student.

It is not expected that each student will use *all* of the material provided for the study of the various problems. He will not need all, and not all will be suited to his voice. The teacher should select and assign what, in his judgment, is desirable.

It was the conviction of Mr. Bispham that beginners should have easy melodies given to

them, those that do not call for too much attention to themselves. There are so many things to think of in singing that it is important that the pupil's mind be not taken off the point in hand until each subject has been fairly well mastered, namely, the breath, the jaw, the lips, the tongue, nasal resonance, vowels and consonants, time, tune, pitch, modulation from loud to soft, from fast to slow, and *vice versa*. These are only a few of the things a singer must master.

In a work of this kind which is intended to answer the needs of the majority of vocal students, it is not practical to include different exercises for low, medium, and high voices. Therefore, the exercises in these volumes are mainly for the medium part of the voice. It will be necessary for teachers to transpose and to adjust them to suit individual voices.

WINTON JAMES BALTZELL.

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THE ART OF SINGING

The Fundamentals of Singing

WE read of the "Golden Age of Song" which was the fruitage of the harmonic style of music developed in Italy in the early part of the seventeenth century, after the beginnings of opera, in which the monophonic (in unison) rather than the polyphonic (in harmony) element predominated. For more than a century the art of song was enthusiastically cultivated and the "Golden Age of Song" represents the culmination of that movement. One factor which contributed to develop the art of song was that during the period referred to composers wrote especially for the voice and with an understanding of its powers and a respect for its limitations due to an intimate knowledge of the subject. But in later years the growing interest in instrumental music, and especially in that for the orchestra, led composers to neglect the voice as an instrument of expression to be studied on its own account, with the result that the cultivation of the art of singing declined.

The marked dominance of instrumental conceptions of music in the latter part of the nineteenth and the early part of the twentieth centuries has led to a style of writing for the voice which tends to look upon it as one of the group of musical instruments, as it were, a point of view which tends to lower its value as a means for expression in music. When properly used the human voice is the most beautiful medium for the expression of emotion and reaches the heart of mankind with an intensity of appeal beyond that of any mere instrument, no matter how rich in tone color and how perfect the execution.

What is singing? William Shakespeare, the noted English teacher,* says:

"Singing, as ordinarily understood, may be described as the sound of the human voice when tuned to the notes of the musical scale, and is usually associated with speech. Yet in a higher sense we must regard singing as the art of combining tune and speech in such a way that the notes are started in fullness and purity exactly on the pitch intended; the words are prolonged yet sound as natural as the most expressive talking, and every tone conveys the emotion desired by the singer."

And William James Henderson, the eminent music critic, † defines it thus:

"Singing is the interpretation of text by means of musical tones produced by the human voice."

If one compares the two definitions he will find them absolutely in agreement. Mr. Shakespeare's, as one may have reason to expect from an experienced master-teacher, suggests some of the technical aspects of the art of singing whereas Mr. Henderson's emphasizes the interpretative side, the finished, artistic rendition.

The Fundamentals for Tone Production in Singing

To fulfill the conditions laid down in the two definitions just given two factors are necessary:

1. The breath must be under full control.

2. The muscular action of the various parts which make up the vocal organs must be free and unconstrained. Shakespeare says that they must act "with unconscious ease."

When the untrained person attempts to sing with a throat free from muscular effort, the breath tends to rush out with such volume that, in the majority of cases, he will tighten the throat to hold back the breath. And if the singer is required to use the higher tones of the voice he will probably tighten a little more in order to reach the pitch. The same condition follows an attempt to increase the power of the tone.

This tightening of the throat, whether in the one degree or the two or three noted in the preceding paragraph, tends to stiffen the tongue to such an extent that enunciation is imperfect; even the whole face is likely to show a fixed, unnatural expression. And this action also makes it impossible to attack a note exactly or to sing with smoothness a succession of tones of different pitch.

These items make it plain, therefore, that the effort of the student, at the very first, should be to acquire a method of breath-control which will permit him to sing with the throat open and loose, and functioning unconsciously.

A somewhat fuller analysis of the act of singing gives four points, and these are made the basis for the selection of the material in this volume.

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I. Attack

Attack is considered first because it is preparatory to the action of the breath as controlled in singing. Attack, breath-control, and expression need not be associated with words or even with the syllables *do*, *re*, *mi*, etc. (solfeggi); diction or enunciation comes last in order as it is the most difficult of attainment even by experienced artists. Mr. Bispham taught all of these things together after a very short time in order that immediate experience might be obtained.

Attack is mainly a technical process, one may say. It involves the adjustment of the vocal organs, a perception of pitch and of tone relations (intellectual), the start of tones and the singing of successions of tones. Freedom is demanded in all muscular action and adjustment. Practical work is done through exercises and vocalises.

II. Breath-Control

Breath-control is a mechanical phase of the process of singing. It includes all of the activities necessary in connection with the taking-in and letting-out of the breath for singing. The aim is to reach the ability to breathe and to control the breath automatically. Here also freedom is an important consideration.

III. Expression

Expression is an intellectual process and involves the emotional nature of the singer. It may be called the elocution of singing and requires a study of the meanings of words and their relation to the complete idea and sentiment; it is the basis of all satisfactory interpretation.

IV. Diction (Enunciation)

Diction is both technical and intellectual in its processes. It involves a study of vowel and consonantal sounds, their union in words, passing from one sound to another, from one word to another, and the various complicated adjustments necessary in singing a text. Clearness and freedom are essential; the formation of vowels and consonants should be automatic. The practical work is done through the medium of exercises, vocalises, and songs such as are found in the following pages.

Qualifications for a Teacher of Singing*

By A. B. Bach

FRIEDRICH WIECK, father of Mme. Schumann, put the question: "In what do most teachers of singing, musical though they be, and not without ear, sympathy, and culture, or without having studied all possible methods of singing, fail?" His answer is direct:

"It is the forming of the voice, the moulding of the tone, which cannot be learned from books, but only practically by oral tuition."

Most musicians lack a sufficiently intimate knowledge of the voice and of its education, and possess no diagnostic power for the correct classification of voices. Thus voices are ruined by the treatment of otherwise excellent musicians. He who wishes to devote himself to tuition in singing must study hard for several years under the guidance of a true master of the art. He must make extensive investigations and experiments with his own voice, must train his own voice, and watch the treatment of hundreds of other voices until he has attained to full familiarity with the subject. Only after having thus himself become a singer can he educate others to be singers. [This cannot be too often or too seriously impressed upon students of the art and upon their parents.—D. S. B.]

Writings can never supply the place of personal instruction. How is he who has not made a special study of them to convey to the pupil an easy and free intonation and the art of equalizing the voice, *portamento*,† *messa di voce*,‡ regulation of the voice, etc.? What we have not acquired ourselves we cannot impart.

The teacher of singing must be a singer himself also for this reason: he must be able to sing to his pupils the notes to illustrate to them the difference between a free and a strained, between a bright and clear and a dull and hazy way of leading the voice, and to convey to them an idea of the different shades of sounds. Besides the teacher ought to have sufficient knowledge of anatomy to have it in his power to explain to his pupils the conditions under which a tone of fine quality is produced, as also to help them to get rid of faulty, guttural, palatal, and nasal sounds. [In my opinion a very little anatomical instruction should suffice. Yet it is possible that a gifted anatomist who is also a singer might benefit singers who are not anatomists.—D. S. B.]

* From "Musical Education and Voice Culture."

† *Portamento* (Italian), sliding or carrying the voice from one sound to another.

‡ *Messa di voce* (Italian), swelling and diminishing on a sustained sound.

How Long will it take to Learn to Sing?

THE question is a frequent one and is usually asked with the thought that a short time should be sufficient—a few months, or a year. And this condition is further complicated by the expectation that at the end of the short period of study the person will be able to go out and secure lucrative engagements.

It is, however, undoubtedly true that occasionally—in very rare instances—we find persons who are able, with very little vocal training, to sing better than many others do after years of study. Witness Mme. Patti: Her uncle, Ettore Barili, in Philadelphia, had but to show her what to do and how to do it, for such was her natural aptitude and perfection of physical and mental attributes that she could very easily accomplish difficult feats of song. Of course her voice had to be trained to endure the fatigue of singing but she learned her rôles with great rapidity, and from her early years to the end of a long life was acknowledged the world over as one of the supreme artists in the history of song.

No one expects to learn to play the piano or the violin in even a year or two. Yet note the difference: Whereas the pianist or the violinist can purchase a good instrument and therefore requires merely to learn to use it, the singer must form and develop his own instrument as well as learn the use of it for artistic purposes. The history of successful singers makes clear that scarcely one of them showed artistic skill until after he had studied, and that in a right direction, for three or four years. As Shakespeare says: "The acquirement of what we denote by style, namely, that ease and elegance, that concealment of art and perfection of expression which are the highest attainments of the artist, can only be the result of many years of hard, assiduous study."

Breath-Control

What is life?

Life is the interval between one breath and another—he who only half breathes only half lives; but he who uses Nature's rhythm in breathing has control over every function of his being. From the SANSKRIT.

The breath becomes Voice through the operation of the Will and the instrumentality of the vocal organs. LILLI LEHMANN.

THE Italian masters of the art of singing were accustomed to say that he who knows how to breathe knows how to sing. But, as William Shakespeare says:* "Singing is so much more sustained, so much louder and higher than ordinary talking that it requires a corresponding increase in the intensity of the breath-pressure. We must cultivate the power of quickly, almost instantaneously drawing in a full breath, and of pressing it out so gradually that we can sing a phrase lasting ten to fifteen or twenty seconds."

Respiration, the repeated act of breathing, is made up of two processes; inspiration (breathing in) and expiration (breathing out). We are all familiar with the principle of the bellows: One takes hold of the handles, pulls them apart, and the air rushes in to fill the empty space; when the handles are pressed together the air is forced out again. Respiration is analogous; the lungs of the human body correspond to the bellows. They consist of elastic, spongy tissue and their function is to supply pure air to the blood.

The chest, in which place the lungs are situated, may be regarded, says Huxley, "as a box shaped like a cone, with the small end upwards, the top of the box being the root of the neck, the back being the spinal column or backbone, the sides consisting of the ribs, most of them connected with the breast-bone which is the front of the box, and the base being the diaphragm or midriff which forms, as it were, the floor of this air-tight compartment."

The diaphragm is a muscular partition which closes off the chest from the abdominal cavity. It is attached to the body in front near the breast-bone, on either side to the sixth and lower ribs, and to the backbone. When the lungs are nearly empty the diaphragm has the shape of a bowl, bottom upward. When we wish breath, a message from the brain causes the diaphragm to contract and flatten, thus enlarging the air compartment and causing the air to rush into the lungs, as air rushes into a bellows when it is expanded. The air *goes* in. We need not *suck* it in through the nose or the mouth. It goes in to fill the vacuum created by the voluntary expansion of the lower part of the chest.

But this method is not sufficient for the singer and he must make use of an additional agency for enlarging the chest cavity. This means is through the expansion of the ribs, each of which has a

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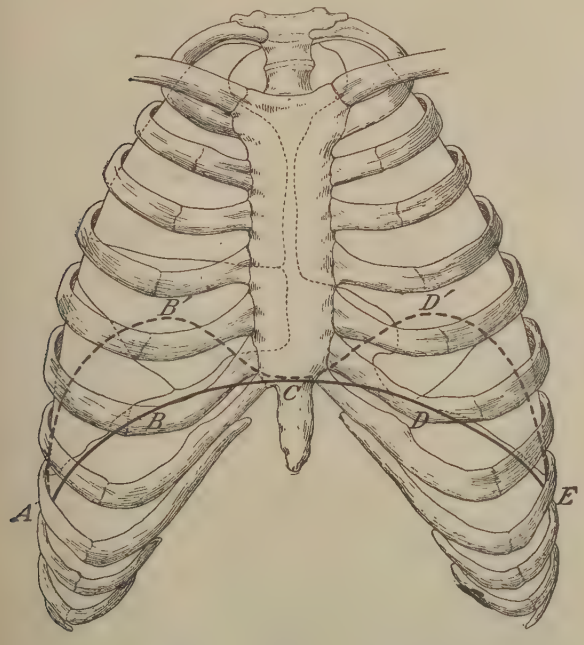
muscle attaching it to the backbone. In addition to the muscles just mentioned there are others which extend from the side of the body to the



The dotted line A B′ C D′ E shows the position of the diaphragm before inspiration; the black solid line shows the position of the diaphragm after a full breath has been taken in.

spine, the shoulder-blades, and the arms. It is on these rib muscles that the singer relies to secure the necessary increase in the size of the air space in the lungs.

It is possible to take a very deep breath by using the diaphragm only, in which case the abdomen is expanded at its lowest part. If, however, the singer raises the ribs the diaphragm, because it is attached to the sixth and lower ribs, cannot descend to its fullest extent.

For the purpose of singing the consensus of opinion is that diaphragmatic and rib breathing must be combined.

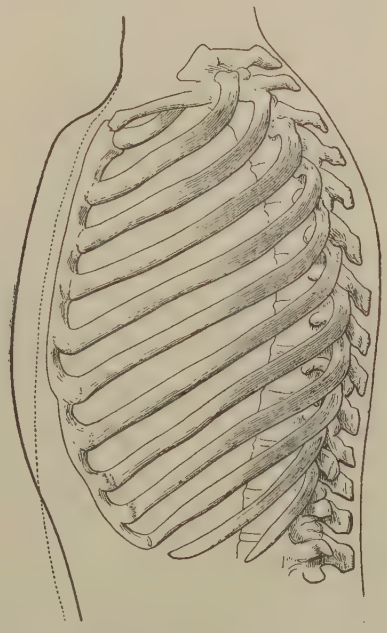
An observation of a fairly deep inspiration gives the following:

1. The chest is enlarged.
2. The walls of the abdomen move outward but very slightly.
3. The ribs expand.
4. In the case of a deep and sudden inspiration the abdomen and the lower ribs are drawn in. [When using the muscles that extend the diaphragm I habitually draw in those that lie below—the muscles of the abdomen; thus a fulcrum is created against which to push.—D. S. B.]

Dr. Frank E. Miller, of New York, in his excellent work, "The Voice," * thus describes the sensation of inspiration for the purpose of singing:

"In proper breathing the feeling is as if the intake commenced with the upper ribs and terminated over the abdomen. In taking in a deep breath we even feel as if all our power were directed toward the four or five upper ribs and as if we were giving the greatest expansion to the very apex of the lungs; but the simple fact is that the six upper ribs encompass more space than the six lower ones, consequently in proper breathing the most movement is experienced where the cavity formed admits of the greatest expansion of the lungs. . . ."

In ordinary breathing expiration immediately follows inspiration. The air that has been taken



The solid black line shows the outward expansion of the chest due to taking in the breath. The dotted line shows the chest line before taking in the breath. Note that at the lower part there is a slight drawing in of the abdomen.

into the lungs is pressed out by the action of muscles opposed to those which raised the ribs. The principle of muscular action, as the pupil who has studied physiology knows, is that one set of muscles is opposed by others which produce a contrary action. For example the muscles in the palm of the hand curve the fingers inward; those on the back of the hand straighten the fingers again; one set of muscles places the hand on the

* From "The Voice: Its Production, Care, and Preservation" by Frank E. Miller, M. D.; copyright by G. Schirmer; quoted by special permission.

shoulder, and another group removes it. Opposed to the muscles which are used to raise the ribs are others which pull the ribs down: first, certain ones which run from the ribs backward and downward to the spine; second, muscles which join the ribs; third, a pair of muscles which extend from the front of the lower ribs diagonally to the pelvis. The function of these muscles is to pull down the ribs and thus diminish the air cavity, and also to assist the abdominal muscles in pushing up the diaphragm, an action which produces intensity in the breath-pressure with its resultant effect upon the tone.

There is inside the body, therefore, a constant struggle between the muscles concerned in respiration and in expiration. The student must bear in mind, however, that it is the *muscles which drew in* the breath that *restrain* and *regulate* the outgoing flow, according to the rapidity with which they resume the relaxed position. This furnishes the basis for the control which is of such great importance to the singer, and to what seems to be the rather paradoxical condition of pressing out the breath yet holding back at the same time. This principle, a matter of common statement on the part of teachers, is the cause of much misunderstanding. It can be demonstrated only by a practical singer who *knows how to show others how* to perform this very difficult though very natural act. A word of caution is desirable: In attempting to fill the lungs rapidly the student may raise the chest by a lift of the shoulders, an act that interferes with the balance between the muscles of inspiration and expiration, and also tends to contract the throat, making impossible a fundamental condition for singing, namely, a loose and open throat.

At this point it seems desirable to mention three methods of breathing which have been advocated in various text-books on the subject: 1. Clavicular, because it uses a movement of the clavicle or collar-bone with a noticeable raising of the shoulder-blades. 2. Abdominal or diaphragmatic, because it involves the use of the diaphragm and the abdominal muscles. 3. Costal, which means "pertaining to the ribs," because the movement brought about is an expansion of the ribs. Of the three the third produces the largest air cavity. But still more air-space can be provided if at the moment that the ribs are raised, the diaphragm moves downward, the clavicle is slightly raised, and, as a close to the whole movement, the lower wall of the abdomen is drawn in slightly. This combination of the three methods is the one used by the most authoritative teachers and singers and is the only common-sense method. Even then we find that some singers can do better by one method than by another, according to their individual muscular adaptability.

One of the most common directions to the student of singing is to "breathe naturally." This sounds like very simple, practical advice, but is not so helpful as may appear. To breathe naturally means according to the method that the individual considers natural, the result being that we may have as many different interpretations of the word as we have individuals. What we need is more exact instruction and a more accurate definition.

If ordinary breathing be taken as the model we meet a different condition at the very beginning when compared with breathing for singing. In the former the breath is exhaled immediately after it has been inhaled; in the latter it is often necessary to prolong a tone of fifteen, eighteen, or twenty seconds. Breath is the basic condition for singing—something to be economized, not wasted.

An excellent test as to economy in the use of breath in singing is the practice attributed to the old Italian singing masters of having a pupil hold a lighted candle before the mouth while singing. If the flame flickers noticeably the breath is passing out too rapidly and must be restrained by the muscles of inspiration. Or a wax match, such as smokers use, may be substituted for the candle. Another method is to hold the finger horizontally between the parted lips. If the breath is under good control the sensation on the finger will be that of a gentle warmth; if too much breath is passing out the feeling will be as if the finger is being warmed as one does in cool weather.

In a previous paragraph attention was called to the opposition of two sets of muscles. It is evident that the student must consciously oppose the action of the muscles that force out the breath by retarding the relaxation of the muscles that took the breath in. The slower this muscular slackening the slower the expiration of the breath, and the greater the control over the tone or the phrase. In his book, "The Voice," Dr. Frank E. Miller * calls attention to the fact that "some of the great opera singers do not allow the chest to collapse but hold it as full and firm as if the lungs were still inflated. . . . The reason why an expanded chest retards the emptying of the lungs is apparent. The pressure of a relaxing chest would accelerate the return to a condition of repose and the breath would be expended too soon. Moreover an expanded chest is a splendid resonance chamber,

* From "The Voice: Its Production, Care, and Preservation" by Frank E. Miller, M. D; copyright by G. Schirmer; quoted by special permission.

affords a firm support to the windpipe, and adds to the sure and vibrant quality of the tone produced. . . . To maintain the expanded chest during expiration, which also means during singing, is not difficult. If the breath is held for a brief space of time the pressure naturally exerted outward upon the upper chest is readily felt. Accompanying it is a gradual drawing in of the lower abdominal wall." He advises increasing the outward pressure on the chest and the inward and upper pressure of the abdominal muscles.

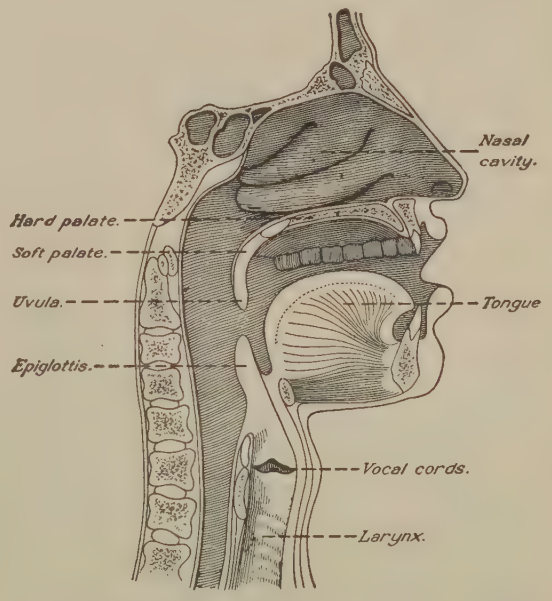
Plunkett Greene, an eminent English baritone, has discussed this subject of the raised chest.* He says: "Lift the chest [not the shoulders.—D. S. B.] as high as ever it will go, and keep it there throughout the whole process of singing, from a single note to a song. This raising of the chest is independent of breathing. It can be raised as easily when breathing out as in. When once it is up it must be kept there until the song is done."

At the conclusion of a long phrase the chest may be raised while the breath is still diminishing in quantity; a noble tone is thus maintained to the last moment.

This high or raised chest position must not be exaggerated. One advantage is that the muscles of the chest support the expansion of the lungs and leave the diaphragm to support and control the breath column. Singers should maintain this high position of the chest at all times, no matter whether engaged in singing or not. The result of this effort will be to establish a firm, dependable control of the muscles of the upper chest. Bear in mind that the raised or expanded chest position does not mean raised shoulders or collarbone. If a better idea can be conveyed by the use of the word "expanded," employ that term with the pupil. The aim is to secure maximum expansion without movement of the collarbone and shoulders.

Max Heinrich, the celebrated *Lieder* singer, has expressed his views on the subject of the expanded chest as an aid in artistic breath-control.† "Let the student," he says, "avoid, by sheer force of will, the gradual sinking of the chest bone, the gradual pressing of the ribs against the slowly emptying lungs, and he will be surprised to find that he can accomplish and sustain, after a time, a phrase which heretofore has been an impossibility." To increase the breathing capacity he suggests the practice, with rests between, of three measures of 4/4 measure, *adagio*, later increasing the tempo to *allegro*, *allegro vivace*, etc.

Parisotti advocates filling the lungs by the sole action of the diaphragm. The singer‡ should



The location of the various parts concerned in the act of singing.

continue the feeling of inhaling and "accentuate the raising of the lower ribs, the expansion of the chest, the expansion of the throat and of the nasal passages, and the positions of the tongue and the lips." This counteracts the tendency to slacken the preparatory attitude, and the contraction of the larynx, which commonly occurs "at the moment of transition from inspiration to phonation."

The student must be on guard not to raise the shoulders or to stiffen the chest muscles.

Lilli Lehmann gives the following as her method of breathing for singing:§

"I draw in the diaphragm, my abdomen just a little, only immediately to relax it. I never raise the chest, but I distend the upper ribs and support them with the lower ones like pillars under them. In this manner I prepare the form for my singing, the supply chamber for the breath. . . . At the same time I raise my palate high and prevent the escape of breath through the nose. The diaphragm beneath reacts elastically against it and furnishes pressure from the abdomen."

* From "Interpretation in Song" by Harry Plunkett Greene; copyright by the Macmillan Company; quoted by special permission.

† From "Correct Principles of Classical Singing" by Max Heinrich; copyright by Lothrop, Lee & Shepard Co.; quoted by special permission.

‡ From "Speaking and Singing" by Luigi Parisotti; copyright by Luigi Parisotti; quoted by special permission.

§ From "How to Sing" by Lilli Lehmann; copyright by The Macmillan Company; quoted by special permission.

To these divergent views which should be studied carefully by the teacher and the singer as an aid in shaping his own practice Mr. Bispham added a personal statement. "My practice," he said, "is to expand the muscles so that the breath *falls into the lungs* without the least sound; it is not necessary to *suck* in the air. Being in, however, the prime difficulty of the singer is to keep his breath in him long enough to sing with in an effective manner. How to enable a student to do this depends upon his own physical make-up to a very large degree."

How high should we breathe? This question will be in the minds of a number of students. In a general way the answer is: As high in the chest as is possible without affecting the shoulders. A breath of this kind will carry with it expansion at the back under the shoulder-blades, an element of location that is important to singers.

A companion question is likely to be: How deeply shall I breathe? As explained in a previous paragraph the correct breath is not accompanied by the deepest possible descent of the diaphragm. But we can breathe as deeply as the necessary expansion at the sides and back will permit and without affecting the shoulders. William Shakespeare * says: "Considerable pressure and expansion should be felt at the soft place under the breastbone; below this we should be slightly drawn in."

Breathing Exercises

MECHANICAL skill in the matter of breathing is a necessity for the singer in order to establish a routine of correct and efficient breathing. For the benefit of teachers and students we have made a resumé of the teaching of a number of prominent masters so as to present a number of practical exercises through which to establish good breath-control with application to singing.

A. B. Bach, an English author, gives the following: The best and simplest way to accustom one's self to deep breathing is to stand upright and, folding one's hands upon the top of the head, to draw in the air as gently and as deeply as possible, retaining it well down by the diaphragm for from ten to twenty seconds. Another exercise is to pass a stick across the back through the bend of both the elbows, taking the arms well forward, and in this position breathe gently and deeply. The following are also helpful: Join the hands behind the back, carefully maintaining an erect posture so that the shoulders are drawn well down, and breathe deeply. The second is to breathe deeply and slowly through the nostrils, twenty to forty times; during inspiration bring the arms up to the level of the shoulders, and during expiration let them fall slowly down.

Oscar Saenger, in the "Manual" which he prepared to accompany a series of vocal lesson records issued by the Victor Company, gives a "panting" exercise. The effect of this may be felt by first placing the fingers on the spot just between the lower ribs, inhaling and exhaling rapidly very short breaths, so that the upper part of the abdomen seems to flutter almost imperceptibly out and in, this fluttering gradually to slow down to regular breathing.

[During his period of study with Shakespeare, in London, Mr. Bispham used this panting exercise constantly but later experience convinced him that this rapid in and out did not suit *him* so well as a more deliberate series of inspirations and expirations from the same place.]

Another very useful form of breathing exercise is one which William Shakespeare, of London, used to give to his pupils. It is explained quite fully in his "Art of Singing": Balance the body beyond the front foot, extend the arms outward and forward, palms upward, thumbs back, elbows in. This has the result of making the student conscious of the back muscles. Do the exercise of quick breaths or quiverings in and out, through the mouth, noiselessly, until they are experienced at the soft place underneath the breastbone and under the shoulder-blades. This sort of breath is not felt at the points of the shoulders or at the chest. Exhale quietly as if warming some object close to the lips. At the same time mentally pronounce a long *ah* for ten or fifteen seconds; and finally, without losing control, stop the breath by arresting it with the breath muscles, the throat being open.

An excellent work with a strong scientific basis is Brouillet's "Science of Tone Production." In this the author offers three exercises of direct practical value which he calls "The Exhaustion," "The Tension," and "The Systematic Respiration" exercises.

1. *The Exhaustion.* End a respiration with a sigh of contentment and when the exhalation seems complete, count legato one, two, three, four, etc., as far as you can, forcing a continuous outflow of breath, until you can count no further.

* From "The Art of Singing," by William Shakespeare; copyright by the Oliver Ditson Company; quoted by special permission.

Do not repeat too frequently at first. The practical result is to lengthen respiration.

2. *The Tension.* Begin with the exercise of complete exhaustion; when the lungs have been filled by the following inhalation place the two hands flat against each other, ten inches from the chest. Tense the muscles of the chest and arms, carry the hands from front to side, from side to side, and up and down, at various distances from the chest, and with the tension sustained. Take a fresh breath when it becomes necessary. The body may be bent forward from the hips until the fingers are able to touch the floor, still retaining the breath; do not bend the knees. Sway the body from side to side, retaining the breath as before.

3. *The Systematic Respiration.* During respiration take ten steps; hold the breath while counting ten at the pace used for the steps; count ten and exhale slowly. Increase the number if it can be done without effort, to twelve, fifteen, and more for each section of the exercise.

The fundamental method of breathing is suggested by the third exercise above: Inhale slowly, through the nose, mouth closed, counting evenly up to eight, ten, twelve; hold the breath for the same number of mental counts; exhale slowly, taking the same number of counts to empty the lungs. Repeat this exercise several times a day; do not tire yourself; increase the depth of the inspiration day by day; inspiration and expiration should be slow at first; never prolong the exercise until fatigued. After a short period the student may practise inhaling and exhaling through the slightly opened mouth. Of course this exercise should be practised in a room and not in the cold open air. It is important because in singing one finds it necessary to take in the breath through the mouth rather than the nose.

A valuable exercise is: 1. Fill the lungs quite rapidly and empty them with extreme slowness; 2. Fill the lungs slowly and empty them rapidly; 3. Both fill and empty the lungs rapidly.

The muscular control of the outgoing breath is not obtained by trying to press out slowly but by *retarding the relaxation* of the muscles of inspiration; the diaphragm will still be in a contracted condition, the ribs will be maintained in an expanded state at the back and the sides. It is this retarding of the muscles of inspiration that restrains the muscles of expiration and causes the breath to pass out slowly at the will of the singer. And because the greater stress is placed upon the slow action of the inspiratory muscles the singer has the sensation as if he were drinking in the tone, not blowing it out.

An exercise that is helpful in developing breath-control is to draw in the breath gently for two seconds, hold it for one, and exhale slowly for two. Do this ten times. After several days increase the number of seconds to three for inhaling and exhaling; then four, and lastly five. A variant on this consists in inhaling and exhaling quickly, say during two seconds, and retaining the breath ten, fifteen, or twenty seconds. In doing so it is to be impressed upon the student that the retention of the breath is to be by means of the breathing muscles and not by closing the throat or by checking it in the larynx. It is an excellent practice to count in a gentle whisper with the breath controlled from below the larynx, from one to ten, to fifteen, to twenty, or up to fifty, if the latter is possible without a feeling of exhaustion. The counting is to be unhurried, but not slow. A variation of this exercise is to whisper one of the vowels, *ah*, *oh*, *ē*, *ā*, *oo*, *aw*, or to combine the series. The lips and teeth should be very slightly separated, and movement of the jaw is to be avoided.

Good results may be experienced from the use of an amber or celluloid mouthpiece to a pipe which can be carried in a man's vest-pocket, or in a woman's purse, and used at any convenient time. Fill the lungs and let the breath pass out through the mouthpiece, making the effort to hold it back by means of the breathing muscles and not by a checking or tightening of the throat.

Oftentimes it requires a great deal of patience to teach a pupil correct breath-control. One of Mr. Bispham's pupils, a girl with a lovely voice, could not control her breath at all or use her diaphragm as he tried to show her. A sister who always came with her to the lessons had no voice, but she instantly controlled her breath according to his instruction and was most amazed that her musically gifted sister was physically unable to do so. Sometimes one method of teaching breath-control will succeed with one pupil and a different one with another. The variety given above offers a wide range from which to select that best adapted to the needs of the student in developing the respiratory muscles.

The Principles of Breathing for Singing Applied in Practical Exercises*

By Louis Arthur Russell

It is not sufficient to read about correct methods of breathing for singing. The student needs the actual practice just as he needs practice in the use of the hands and fingers in piano or violin playing. The control of the muscles which govern the outflow of the breath offers a fair parallel to the control of the violin bow. We advise that every exercise in this series be tried out by the teacher and assigned to students as need is shown. The importance of this preliminary practice cannot be over-stated. Success in singing is not to be had without effective control of the breath. If this is not acquired at the beginning and from the beginning it will be a weakness at all times afterward and will have to be studied later. Why not go at it in the first stages of study? W. J. B.

THE muscles which open the chest are called Inspiratory; those which contract the chest Expiratory. . . . They have very little entirely independent action, their close connection inducing much sympathetic expansion and contraction.

1. Abdominal, the chief expiratory muscles;
2. Diaphragm, the chief inspiratory muscle;
3. Costal, or rib muscles, to which both the former are closely allied;
4. Dorsal, or muscles of the back.

Controlling the Sympathetic Muscles

In deep or full breathing (relaxation, collapse, and expansion) we use all of these muscles, spreading the upper chest and the side walls near the waist.

Exercise 1. If you will drop into a chair as if fatigued, breathing out as in a deep, languid sigh, you will, if entirely free from stiffness, feel a collapse of the body from the collarbone to the hips. The chest will drop, the side ribs will fall in, the abdominal surface collapse, and the back will also sink in. . . . The collapse of the body will send the air out of the lungs not violently but in a somewhat gentle current that causes but little friction at the throat.

Exercise 2. Now slowly fill the lungs again, straightening up the body as you do so, until you sit upright, chest high, ribs and back expanded, head erect. Do not crowd the lungs to their utmost so that you feel a great strain, as if the breath would break the chest walls, but simply expand until you feel a sense of dignity and power in your active, upright position. Rise from the chair and walk the floor, striking the chest and the ribs firmly (not violently) with the flat of the hand, feeling an elastic resistance at all points.

Repeat the collapse and active expansion several times until you are sure of a control over all sympathetic muscles, so that you can readily "let go" all over, and as readily reassume the "active" condition.

Controlling the Diaphragm

Exercise 3. With the body relaxed and drooping in a chair, place your hand at the "pit of the stomach," and without changing the relaxed condition, inhale rather quickly, noticing that the hand feels a pressure against it from within. Try this in various ways remembering that we are searching for the diaphragm and the sensations it gives us in its operations. Thus:

a. With the hand as before press firmly against the body and endeavor to resist this pressure by what appears to be the holding of the breath down at the waist.

b. Sitting upright but still allowing no stiffness of the body, with the hand still lying upon the surface, take several quick respirations (in and out) as if panting for breath, each inspiration being felt against the hand at the body.

c. Draw a deep sigh, slowly, feeling that the breath expands all about the waist.

d. Quicken the sighing (a quick sigh is a sob), repeat the sobbing sigh several times, letting no breath escape between the sobs. Always feel the pressure from the diaphragm against the hand which lies upon its front surface.

These experiments should surely fix in the mind the exact locality of the diaphragm, the great muscle of the body, separating the thorax from the abdomen. It reaches through to the back and also extends from side to side with complex connections with the rib muscles. . . . It is the controlling power in managing the breath; with this under control all other muscles concerned in breathing are readily brought into service.

* The exercises which are described in the following paragraphs are taken from Mr. Russell's book "The Body and Breath Under Artistic Control for Song and Fervent Speech," and are used here by his permission. They are copyright property, and may not be reprinted without arrangement with Mr. Russell.

Controlling the Abdominal Muscles

As the diaphragm is the controlling inspiratory muscle so the abdominal muscles which reach up among the rib muscles control expiration.

If we wish to expel all the air from the lungs, violently or rapidly, it will require quick contraction of the abdomen and the side ribs. . . . The rib muscles alone have but little power of contraction without aid from the larger muscles within and below.

Exercise 4. Sitting in a chair, upright but not stiff, inhale slowly with open mouth as in sighing. The hand is resting with a slight pressure on the front of the diaphragm, and following its action the ribs are gradually expanding, the diaphragm is hardening slightly (under the hand), the abdomen is feeling the pressure from above and is swelling slightly (no real distention). Suddenly take a sharp, deep breath as in a gasp of fright. If you have allowed your frame to be quite free from stiffness you will feel all the sudden effort to be at the diaphragm (under your hand), although of course there will be some action along the upper surface of the abdomen and at the ribs.

After a few trials of this with an almost immediate release of the tension at the diaphragm add to the exercise the following:

Exercise 5. With the sharp, quick inspiration hold the diaphragm from within (with a downward pressure), rise from the chair, walk quietly around the room, pick up from the table or mantel any article of about a pound weight, throw the arms about freely, stoop to the floor as if to pick something up and wriggle the body at the hips; the breath being held gives the body every opportunity to prove itself free from any sympathetic contraction at the hips or elsewhere.

Exercise 6. Sob three times quickly, seize the third sob right at the face of the diaphragm (under the hand), holding both breath and diaphragm while mentally (not aloud) counting five, slowly and deliberately; then, without allowing any appreciable expiration of breath, sob again in the same way three or more times; then count mentally ten, then again sob, and then count fifteen. . . . Do not pant—the exercise is a sobbing, not a panting.

Exercise 7. Resume your seat in the chair and take a fairly full "sighing" breath and slowly exhale it; the abdominal front and the ribs will gradually recede in collapse. Let there be no holding whatever of the diaphragm. Place the hand on the abdomen below the diaphragm. Imagining a lighted taper on a table before you, suddenly puff a violent stream of breath at the light as if to extinguish it. The effort will center at the abdomen, and if you continue the stream of breath, the surface of the body will be drawn in more and more, especially at the abdomen. . . . When power is required it is gained by the opposition of the two respiratory forces.

Exercise 8. Sitting in the chair again determine to blow out the candle on the table. Just as you begin to draw in the abdomen and the ribs a second thought asserts itself and you seize the diaphragm, as explained before. Here is a conflict—the expiratory muscles find their action stopped, the diaphragm positively restrains their motion and the breath cannot escape. The diaphragm is *master of the situation;* herein is revealed the great principle of breathing for singers.

Controlling the Amount of Breath Passing the Vocal Chords

The greater purity of tone results from the use of a smaller quantity of breath at the vocal chords. Compactness and smallness of quantity are due to the opposition of the respiratory forces. Opposition is caused by the expiratory muscles endeavoring to push or squeeze the breath out of the lungs while the inspiratory muscles, centering at the diaphragm, interpose.

Exercise 9. As an experiment drink in a good, fairly full and deep breath, seize it at the waist; hold it for an instant, then let it escape slowly, noticing particularly that you effect the escape by relaxing the tension at the diaphragm. If you relax much the breath rushes out in a large stream; if you watch carefully and relax but slightly the stream of breath will be small.

Controlling the Chest Muscles

The heaving of the chest should never be seen except as an emotional expression.

The active chest is the normal condition. By an active chest we mean a chest held firmly out with the walls held muscularly in the same condition as when the lungs are inflated. The upper chest wall need not, should not precede and follow the lungs as they inflate and collapse but during singing should always be held in an active position; not by any means stretched or pushed out to their limit, as in moments of heroic emotion, yet firmly and with dignity of pose. To hold up the walls of the thorax firmly, while singing, is an effort of will for all.

To control the upper chest so that it will remain in repose when breathing:

Exercise 10. Exhale the breath from the lungs with a complete collapse of the chest. While the

chest is thus down breathe deeply, slowly in and out, and also in rapid respiratory efforts, insisting on the perfect repose of the chest, without change from its flat or low position; the action is at the waist, the lower ribs, etc. The exercise is for the purpose of separating the lower breathing muscles and their action from the upper chest movements.

Exercise 11. With chest held high breathe as before, deeply and with full sweep of the lower apparatus, allowing the breath free passage through the throat and mouth, drinking in and blowing out in rapid alternation. Allow no motion of the upper chest although the lower body is in great activity; all around the abdomen also active.

Exercise 12. Now raise and depress the chest without respiration, easily holding the breath at the waist. The muscles of the upper chest work the front wall up and down voluntarily, the breath being unaffected by the operation.

Exercise 13. After a full deep breath, taken with the chest in collapse, count aloud up to 10 or 15, gradually raising the chest walls as you count. Vary this exercise, that is, while counting, alternately raise and drop the chest walls; also do this exercise while quietly blowing the breath through the lips; also count 20 or 30 (aloud and not too quickly), with the chest up.

Exercise 14. With each condition of the upper chest, that is, flat in collapse and firmly upheld, blow violently out from below, without altering the original position of the chest (low or high).

Exercise 15. Another experiment in chest-control is to raise the chest, then inhale, while depressing the upper chest wall.

By these preparatory exercises we gain control of the breath regardless of the upper chest. We likewise gain control of the upper chest regardless of the breathing action.

Practical application:

Exercise 16. Stand erect. Voluntarily and without regard to breath, raise the chest to a firm, active position. The chest is to be held in this position. Inhale deeply a good, fairly full breath; in this feel the downward pressure of the diaphragm and a slight outward pressure of the upper lungs against the upheld walls of the thorax and at the back. Do not stuff the lungs with air; they should feel just comfortably full. Pace with a marching step across the room and count or read aloud, giving particular attention to the chest, that it does not collapse at all. The gradual "give" at the waist is correct; the upper frame remains firmly, buoyantly raised and out to the end of the exercise.

All of this work tends to develop the muscles which are given to us for the proper holding of the chest. Through the mastery of these simple processes we readily and soon gain that delightful habit of artistic singing—imperceptible breathing.

[By way of comment on these exercises worked out by Mr. Russell I will say that every word of the preceding section should be of the greatest value not only to students of singing but also to those suffering from weak chests and needing to be built up physically. The ultimate physique of most practised vocalists is ample evidence that their profession has been of value to their lung development and general health.—D. S. B.]

Diction, or Enunciation

SONG is a union of words and singing tone, and therefore the result of co-operation between the organs of phonation and those of speech. The principal organ of phonation or tone production is the larynx of which the vocal chords are the most important part. They give the initial sound and pitch.

This laryngeal sound passes up into the pharynx, throat chamber one may call it, which modifies it in various ways, a condition which is further accomplished by the influence of the uvula, soft palate, nasal chambers, the mouth cavity, the roof of the mouth called the hard palate, the tongue, the jaw, the teeth, and the lips. The various modifications of the initial laryngeal tone, as brought about by the action of one or more of the organs mentioned, furnish the elements of speech out of which language has been developed. The pharynx, the nasal cavities, the mouth cavity as modified by the action of the tongue, make the vowels; the various adjustments of the tongue, the teeth, the jaw, and the lips form the other element of speech, the consonants.

It is evident, therefore, that the singer has the very important duty of studying, with the closest possible attention, the action of the organs of speech to the end that every possible shade of vowel or consonantal color that may be demanded in a language which he uses for singing, will be produced with ease and clearness.

In a previous section reference was made to the common injunction to students to breath naturally. Similarly it seems to be a sort of rule with writers on the subject of speech, and with teachers

of singing, to tell students to "read naturally." But we must not overlook the fact that, to the average man or woman, to speak or read naturally means the plane of common speech. In poetry, however, and in the impassioned prose which make up the material of song the plane of common speech is not sufficient. The ordinary way of speaking is rarely, if ever, perfect.

The late Professor Hiram Corson, of Cornell University, in his delightful book, "The Voice and Spiritual Education," discusses this question of reading naturally, and calls it an unwarranted assumption that a reader can, with an untrained voice, do what his mind wills or his feelings impel him to do, or that he will always think of the correct functions of the organs he uses. He adds these words which are applicable to the student of singing as well as of elocution, and indicate the basis upon which the value and necessity of technical study rests:

"All true culture, to *be* true, must be unconscious of the processes which induced it. But before it is attained one must be more or less under the law until he become a law to himself, and do spontaneously and unconsciously what he once had to do consciously and with effort." *

Enunciating the Vowels

Vowels are the principal elements of speech, the consonants are contributing factors. The latter have been defined as "the articulations or joints in which vowels and syllables turn."

It is not possible to produce a correct vowel quality except as the result of one position of the various organs involved, the tongue and the lips modifying the size and shape of the mouth cavity. The student can test this by pronouncing successively *u* (*oo*), the long *o*, *a* as in father, the long *a*, as in fate, the long *e*, as in me, and the long *i*, as in mine. Experiments with delicate apparatus in a physical laboratory have demonstrated that with each vowel the cavity of the mouth is tuned to a different pitch. This suggests one reason why imperfectly trained singers find difficulty in the use of certain words on high notes.

It is unfortunate that there is not a real uniformity of teaching in regard to the fundamental sounds of the English language, just as there is no uniformity as to pronunciation. The Englishman and the American have marked differences, and the lines are also quite definite between Americans who live in different sections of the country. The result of this is apparent in the practice of teachers and singers who show little disposition to formulate and follow definite standards.

* From "The Voice and Spiritual Education" by Hiram Corson; copyright by The Macmillan Company; quoted by special permission.

William Shakespeare, a follower of the principles of Lamperti and the Italian school, writes †:

"There are only five pure vowels in the English language and these are all prolonged: *ah* (in *art* and *father*), *ee* (in *see* and *key*), *oo* (in *cool* and *shoe*), *aw* (in *awl* and *call*), and *er* (in *earl* and *fur*). The dipthongs or double sounds are two in number: *a* (in *way* and *fail*) which ends in the vowel sound heard in *it*, with its variation *air* (in *where* and *there*) which ends in the vowel sound heard in *us* or *up;* and *o* (in *so* and *woe*) which ends in the vowel sound in *hood.* Lastly there are six vowels never prolonged in spoken English; they pass immediately to a consonant. These are the *a* (in *am* and *can*), the *e* (in *met* and *said*), the *i* (in *it* and *is*), the *o* (in *of* and *cot*), and the *u* (in *up* and *love*)." Yet nearly all these are further modified by colloquial pronunciations. Mr. Bispham thought the phonograph could be used advantageously in schools for standardizing our speech.

Luigi Parisotti, an Italian singer and teacher who practised his profession for many years in England, gives in his book "Speaking and Singing" ‡ a table of the Italian pronunciation of the five fundamental vowels which he says should be used for the purpose of vocal training:

1.	A	should	be	pronounced	as	in father
2.	E	"	"	"	"	" step
	e	"	"	"	"	" rein
3.	I	"	"	"	"	" field
4.	O	"	"	"	"	" rod
	o	"	"	"	"	" rope
5.	U	"	"	"	"	" rule.

In his exercises he indicates the vowel sound desired by a capital or a small letter, as in the table. Parisotti suggests that the student experiment with several methods of pronunciation.

1. Draw the corners of the mouth well back as in smiling. The sensation is at the back of the mouth and the tone of a poor, open quality.

2. Keep the corners of the mouth as forward as possible for all of them, more forward at each successive vowel. The tone will be round and rich in quality.

3. Protrude both lips to avoid contact with the teeth, dropping the lower as much as possible. The vowel becomes clearer and more distinct, the tone round and bright.

4. If the jaw be dropped too much the vowels will be unfavorably affected. The extent of the dropping of the jaw depends upon the nature of the vowel. The lowering of the tongue is a better

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means of increasing the size of the cavity of the mouth than to open the jaw too much. The jaw is to be loose and free, but not too wide open.

Mention was made in a previous paragraph of the fact that each of the different vowels has its own pitch, and that for that reason certain sounds are easier than others at certain degrees of pitch. This is not, however, to be interpreted as justification of the idea entertained by some teachers and singers that it is not possible to sing certain vowel sounds honestly throughout one's compass, and that resort must be had to tricks and manipulation of the sound to produce an acceptable effect.

To this claim we reply that if singers find difficulty in singing certain vowels on certain degrees part of the trouble, at least, is due to imperfect pronunciation of the vowels. The view of the best masters of the subject of the training of the singing voice is presented by G. B. Lamperti, nephew of the elder Lamperti, in his statement that certain vowels are more difficult than others, and that he would forgive a singer for dodging them but not for being unable to sing them. In the course of a discussion of this question a famous singer said that because certain of the vowel sounds seemed difficult on the higher pitches of his voice he gave them the greater part of his practice until he had mastered the difficulty. It is a simple and practical solution of the problem and in line with Lamperti's statement. Yet certain it is that the mouths of some singers are so formed as to be able more readily to negotiate what to others are more difficult vowel sounds. Each individual has his own problems to meet.

Mr. W. J. Henderson, the well-known New York music critic, sums up* the procedure as practised by authoritative artists: "Pronounce beautifully and you will be able to sing the sounds without difficulty, except in one or two cases. Keep the throat and mouth free and easy. Think always of purity of tone, freedom of emission, and control of breath. Do not think of how you can pull your mouth about so as to alter the sound a little and thus make it easier. . . . Face the difficult sound honestly and sing it honestly, supporting it with a calm, steady air column and a reposeful condition of the mouth and throat. In the end you will learn to sing it correctly and with a good tone instead of incorrectly and with a poor tone."

To this one should add that an important factor in vocal execution is purity of the vowel sound and the maintenance of that pure quality unchanged and unimpaired throughout the duration of the note to which the vowel has been set. A violation of this principle is due, in many instances, to carelessness on the part of teacher and pupil; in the first study both should concentrate with intense watchfulness on maintaining the purity of the vowel from the moment of the attack to that of the release. This is to be accomplished more readily by taking great pains not to move the jaw up or down or sidewise, and to abstain also from moving the lips or tongue in singing sustained tones, particularly toward the end of the tone when the tendency is to help out the waning breath.

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Enunciating the Consonants

It is a matter of common observation on the part of teachers that a pupil will vocalize for a considerable time without showing signs of tiring, whereas ten or fifteen minutes of song singing causes the voice to show signs of hoarseness. In the majority of cases the reason is that the singers in question have learned how to produce vowels with a free throat, but have not acquired the ability to make consonants with the same lack of constraint. Because of the comparative ease of many exercises upon the ordinary vowel sounds the more complicated requirements of worded song should be early introduced in the training of most singers.

Brücke, a German physiologist, who made extensive investigations into the subject of speech, expressed the idea that consonants are formed by the more or less complete closure of certain doors in the course of the outgoing blast of air. In a sense a consonant interrupts the flow of vowel sound. The Italian language is particularly favorable to singing because it consists mainly of sustained vowel sounds and of consonants which have been softened and is without awkward combinations such as distinguish certain other languages. The problem of the student of singing, therefore, must be inclusive of forming the consonants in a manner the least interruptive of the vowel tone. To do this the vowels, of any language, should last as long as possible, and the consonants be made as short as possible consistent with distinctness, and they should always be put right against the following syllable or word. An illustration of this observation will be found in the section devoted to exercises by Vaccai which forms part of this volume.

Consonants require different adjustments of the organs of speech, the tongue, the jaw, the teeth, and the lips. One classification may be made on the basis of position:

1. Between the lips.
2. Between the tongue and the hard palate.
3. Between the tongue and the soft palate.
4. Between the vocal bands. [This sound of

the abruptly-used glottis is a grave error, physically harmful, and unpleasant to the ear, although it is seldom heard by the singer.]

Another classification is:

1. Explosives, made by a closure of the lips with a sudden opening, as in *b* and *p*.

2. Vibratives, made by an almost complete closure of the lips and a vibration, as in *r*.

3. Aspirates, made with a partly closed opening followed by a sudden opening, as in *f*, *v*, *etc*. We must not forget the very difficult sound of *h*—so explosive in terms of breath.

4. Resonants, made with the mouth closed, thus forcing the sound to reach the external air through the nasal passages, as in *m*, *n*, and *ng*.

A common classification is:

1. Dentals, made by the contact of the tongue with the upper teeth; from the Latin word "*dens*," meaning tooth.

2. Labials, made by the contact of the lips or of the lower lip with the upper teeth; from the Latin word "*labia*," meaning lips.

3. Gutturals, made by the contact of the root of the tongue with the soft palate; from the Latin word "*guttur*," meaning throat.

The dentals are *c*, *d*, *g*, *l*, *n*, *r*, *s*, *t*, *z*. The *d* and *t* are made by contact of the front and part of the sides of the tongue with the upper teeth; *n* is made in the same way with the addition of open post-nasal passages which give the characteristic quality; for *c* and *s* the tip of the tongue leaves the upper teeth and makes contact with the lower; (one writer calls *s* (soft *c*) an opened *t*, and by the same process *z* an opened *d*); *l* makes contact between the tip of the tongue and the front upper teeth, with free passage at the sides between teeth and tongue; the *r* is rolled; the soft *g* (*j*) develops from the *d* position by a dropping of the extreme tip of the tonque.

The labials are *b*, *f*, *m*, *p*, *v*. The first three are formed with lips meeting, but with *m* there is a passing of the sound through the nasal passages until the lips are parted. In *v* the lower lip is in contact with the teeth and then suddenly dropped from that position. *F* is similar in position but the contact of the lip and the teeth is much lighter.

The gutturals are the hard *c* and *g*, *k*, and *q*. They are made by interrupting the flow of sound by contact of the root of the tongue and soft palate with release. *X* is a compound of the *k* with an *s*.

It has been mentioned in the study of the vowels that the throat is to remain free and open. When a consonant is made the action of tongue, jaw, lips, etc., must be as easy as possible and be followed immediately by the adjustment necessary to produce the vowel. This fact is mentioned because singers make the mistake of anticipating a consonant action, thus impairing the purity of the vowel they have at the time, or in carrying over into a vowel some of the adjustment or tension necessary in forming the consonant. In the formation of the dentals the contact of tongue and teeth or tongue on hard palate should not be hard; in making labials the tongue should have the low, forward position of the vowel; in the gutturals the contact of the root of the tongue and the soft palate is also to be slight, with the tip in the position for making the vowel.

Shakespeare makes a special class of certain sounds which he calls buzzes. These are four in number: the soft *th*, *v*, *z*, and the French *j*, represented in English by the *s* in pleasure, measure, or the *z* in azure. These are important sounds and should be well sustained in singing. They offer excellent practice for students for the reason that they cannot be pronounced with stiffness of tongue and lips.

Still another classification is given by Herbert Wilber Greene, of New York in his book "The Singer's Ladder." *

1. Vocal, *m*, *n*, *l*, *v*, and *z; r* also belongs to this group although the trilling of the *r* is not favorable to legato; in this group he also admits the *th* (as in thou) and *ng*.

2. Half-vocal, *g* (hard), *b*, *d*, and *j*.

3. Unvocal applies to the consonants not included above. As an illustration of the possibility of sustaining certain consonants he mentions the sentence "Thou art my God," which can be sung with an almost perfect legato. The tip of the tongue curves upward for the *r*, passes quickly into position for the *t*, with immediate closing of the lips for the *m*.

In singing the student should keep clearly before him three points: 1. Consonants should be made without tension; they must be free, just as the vowels are. 2. They must not interrupt the purity of the pitch. Certain of the consonants close the vocal channel completely, others only partially. This must not affect the proper pitch. 3. The use of consonants must not affect the freedom of the throat. As an exercise to try this out: Sing *ah* for a few counts, then change to *la*, and repeat the *la* a number of times, seeking ease and freedom, just as if the vowel alone were being sung.

The singer's problem becomes one of dealing with consonants in such a manner as to admit of distinct enunciation and not interfere with the flow of tone. This is in contrast to the declamatory style used by certain singers with the idea of securing dramatic force and vigor. The con-

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sonants should be enunciated with no more movement of the organs than is absolutely required for the sound. To harden the muscles of the tongue and distort the lips is undue interference with the flow of the tone. In the case of sounds which have no vocal qualities, such as *s*, *sh*, *f*, the consonant, especially at the beginning of a word, is to be sounded clearly before the pitch is given to the vowel; the latter must be exactly on the correct pitch.

Mr. W. J. Henderson cites * the line, "Oh, rest in the Lord." He says: "The '*st*' in 'rest' must be clearly enunciated or else the beauty of the text and the pathos of the passage will be destroyed. When the cavity of the mouth is in shape for the short *e* in 'rest' the tone may be properly prolonged on that vowel, and the *st* taken with the tip of the tongue gently and clearly, leaving the tongue in precisely the right position for the formation of the short *i* in the next word."

Every sentence the singer is to execute should be subjected to a careful analysis as to the necessary actions of the organs of speech, every combination which presents difficulty should be practised again and again, and mental note made of such details for future use. This is the way routine is established and a technique developed until it has become absolutely automatic. As Mr. Henderson says: "The purpose of long study is to perfect an automatism which shall be absolutely correct."

One must not overlook the fact that these general observations are modified for individuals by the shape of the teeth, the arch of the roof of the mouth, by the thickness of the tongue and the lips, and by the openness of the post-nasal cavities. And again the rules may be set at naught by the occasional exception. One of the most beautiful voices known to Mr. Bispham was ruined by the extreme length and narrowness of the artiste's mouth and teeth which caused her words, try as she would, to be unintelligible in song.

Classification of Voices

THE bases for the classification of voices are compass and quality, the latter being the more important, for the reason that some contraltos are able to reach high notes and some sopranos low ones. The real test is the *average* pitch at which the singer can use the voice without effort. Women's voices are divided into soprano, mezzo-soprano, alto, and contralto; men's voices into tenor, baritone, and bass. Each of these classes may be subdivided; for example, sopranos into coloratura, lyric, and dramatic, some voices partaking of the characteristics of two subdivisions. A mezzo-soprano is a medium voice of a soprano quality, a mezzo-contralto one that has a predominance of the contralto quality, but not the range of the latter voice. Tenors are robust or dramatic, lyric, both with a high range, low tenor, in which the characteristics are a narrow compass with a tenor voice quality, used mainly for the second tenor part in music for men's voices. Baritones are high or low baritones. Basses are *cantanti*, that is "singing" or lyric in quality, and low basses, *profondi*, of which the characteristics are deep, heavy, sonorous tones.

The coloratura soprano has pronounced skill in singing runs, trills, and other vocal ornaments. The lyric voice has special ability to deliver a melody with expression and romantic feeling, in contrast with certain voices of greater power and variety of delivery which are best adapted for declamatory or dramatic effects. The compass of the soprano voice is from middle C to A, B♭, and C above the staff; certain opera arias call for several degrees higher, especially in coloratura singing. The mezzo-soprano has a compass from B♭, below the staff, to G and A above.

The lowest contralto sings from F and G, below the staff, to F, fifth line, occasionally voices, especially in the opera, having a still higher range. The mezzo-contralto, which is the more common, has a range from G below the staff to G, two octaves higher. It is to be kept in mind that not all voices have this range, especially in the untrained stage.

The high tenor has a compass from C♯ or D below the treble staff, as ordinarily notated, to A and B above; in opera arias C is required. The low tenor sings from B or C below the staff to G and A above. (The actual pitch is an octave lower.)

The low baritone sings from G, first line of the bass staff, to E and F above. The high baritone has a range from G and A first line and first space of the bass staff, to F and F♯ above; a few voices are able to use the G, which is required in a few opera arias.

The basso cantante or singing bass has a compass from F below the staff to E♭ and E above. The low bass (basso profondo) sings from E below the staff to D above; occasionally voices have a range of one or two semitones above or below.

Two terms much used in description of voic[illegible] are *timbre* and *tessitura*. The best English eq[illegible] of

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alent for the former is quality, or tone-color, and includes in its idea such personal differences as distinguish one soprano voice from another even if the compass is the same. *Tessitura* means literally texture. It is defined in Grove's "Dictionary of Music and Musicians," as a term used by the Italians to indicate how the music "lies," that is to say, what is the prevailing or average position of its notes in relation to the compass of the voice or instrument for which it is written. An example of high *tessitura* is a song, for example that lies mainly between A or B and F♯; this would fatigue many sopranos who can sing much higher or lower. The soprano part in the chorus passages of Beethoven's "Ninth Symphony" is an example.

The compass of a voice is usually less than two octaves; one with two octaves of even, satisfactory, available tones, is extraordinary. For those who intend to become artists, however, so keen is competition in these days, and so unusual is the realization of how long it takes to become a really good singer, the would-be public performer must have more than the average number of points by nature before he can hope to enter the lists with any hope of success.

The Preparation for Singing

ONE does not learn to sing from a book," said a distinguished teacher of singing, many years ago, when the literature on the subject of the vocal art was comparatively scanty. Then he referred somewhat disparagingly to one book that had won commendation from teachers and singers. It was his idea that the most effective way to learn to sing is to begin to "sing" under the guidance of a thoroughly competent teacher; that having learned how to sing one also learns the processes and principles of the art.

And yet before he ended his career he also wrote a book. Why? Because he recognized the newer idea in pedagogy that both theory and practice are essential, and that the student can work more intelligently if he has knowledge upon which to base his practice. This is not to be understood as recommending that the student be instructed in the anatomy of the vocal organs, that he learn the names of the various muscles and their functions, that he have a full understanding of the laws of acoustics. But it is the belief of the majority of experienced teachers that the student of singing should have a clear conception of such items as: What singing is, The relation of the breath and breath-control to tone production, The elements of articulate speech, and The differences between voices.

The previous sections presented these items with the object of aiding the student to go about his work intelligently and with a due regard for the special difficulties involved. But to theoretical knowledge we must add practical application. One may explain to the beginner who wishes to learn to skate the principle of balancing upon narrow steel runners, but when he sets himself in motion trouble begins for him until he learns practically how to balance himself. And so with the beginner in swimming, an explanation of the laws of flotation is not sufficient; one must get into the water and try to swim before he learns the art. The Chinese have a saying that if you know how to do a thing it is easy; but if it isn't easy you don't know how to do it.

This suggests a fundamental principle in pedagogy, namely, that it is important to Do, that is, to make a practical application of principles and knowledge previously acquired. And as one "does" he finds that previous knowledge becomes clearer and more logical in arrangement, and that he is beginning really to KNOW. And with this appreciation of what he is doing he finds that he has begun to GROW.

These then are the three main steps in mastery: 1. Do; 2. Know; 3. Grow.

In the practical work of teaching it is advisable to give to the student the maximum of work in the way of actual voice-use that he can undertake, and to spend but a small portion of the lesson hour in wordy explanations. A celebrated teacher of harmony once said that the essential knowledge of the subject can be put on one sheet of paper, but that the student must write many exercises. William Shakespeare used to give to his pupils a small sheet of note-paper on which were written a few words of explanation and the details of some exercises to be practised; but he added that "it takes a million starts on '*ah*' to make a singer."

In the section devoted to practical study the material consists of three parts:

1. *Exercises*, designed to give understanding and skill in the various details of the act of singing. The idea of an exercise is that it shall bring about the correct adjustment of the vocal organs to produce the kind of tone desired. Exercises include single tones and small groups of tones.

2. *Vocalises*, designed to teach the artistic use of the voice as an instrument, and to learn continuity of effort and the ability to use the voice freely in all parts of its compass.

3. *Songs*, designed to help the singer to express thought and feeling as set forth in words.

Position for Singing

1. If possible practise before a large mirror. A hand mirror is indispensable for observation of the face.

2. Stand upright, but not stiffly. The hands should hang quietly or rest on something; they should not be clenched. The head should be upright, inclined slightly forward (not backward which is apt to result from an exaggerated effort to assume and retain the upright position). The forward feeling tends to relax the muscles of the neck and shoulders.

3. Avoid unnecessary movements of the eyes, the eyebrows, the muscles of the face, etc. Because one is required to sing a higher pitch is not a reason for wrinkling the forehead, raising the eyebrows, or distorting the face.

4. Avoid raising the shoulders in taking breath.

5. Distribute the weight of the body evenly on both feet; the latter should be at a little distance from each other and at a slight angle (no "toeing in").

6. Practice should not be continued to the point of weariness. Long-continued exertion of the delicate muscles of the vocal organs is injurious; frequent short periods of practice are better.

The Tongue

In the section on Diction the importance of correct action of the tongue was clearly brought out. This is true of the vowels as it is of the consonants. In forming the mouth cavity for the production of vowels it is essential that the tongue shall be relaxed and lie low in the bottom of the mouth. Mechanical efforts to control the tongue or to force it to take a certain position, such as an instrument to hold it flat in the mouth, are not to be encouraged. Some teachers advocate forming a perceptible groove in the tongue, but the value of this is doubtful. If the tongue be left free and unimpeded in its action it will easily and quickly make any necessary adjustment to form a desired vowel. The student can demonstrate this to himself by opening the mouth easily, the tongue lying in the bottom of the mouth with the tip resting lightly against the lower teeth. Then whisper as softly as possible the vowels *ah*, *ā*, *ē*. The different adjustments or movements of the tongue will be experienced. We advocate a mental control of the tongue by means of which relaxation brings about the correct condition for the various changes needed in speech.

The Lower Jaw

The source of the relaxation necessary to put the tongue in the correct condition for singing is in the lower jaw. The larynx, the tongue, and the lower jaw are so intimately connected that to free the lower jaw also frees the throat. To open the mouth for singing the proper method is to let the lower jaw drop. Lamperti, the famous old Italian teacher of singing, is reported to have said: "He who moves the mouth will never become a singer. Indulgence in this habit, even by one possessing splendid natural gifts, will prevent him from rising above mediocrity." If the jaw is rigid it will move with every change of note, vowel, or consonant. During ordinary singing the mouth should be opened at least a thumb's breadth; in music of a more dramatic character a wider opening is desirable. But while, obviously, the mouth must not be too closely shut it is not generally realized that the very fact of opening it too widely causes the point of the chin bone to press back and down upon the larynx and so to compress the passage through which the sound should issue.

The Lips

Certain vowels and consonants require the movements of the lips, but the student must bear in mind that not one of these necessary movements requires that the lips be held rigidly. If the lips are not free the muscles in the face will be affected, the jaw will be stiffened, and the throat will be tight. Unless the lips are plainly loose the teacher can be sure that the student is not singing correctly. It ought to be possible to raise the upper lip as if preparing for a smile without changing a properly produced tone. The muscles in the cheeks are to be relaxed, and this relaxation should extend right up to the eyes; this makes the muscles of the cheeks a little harder and the cavity of the mouth a little larger and more resonant. Every one knows that a smile extends from the mouth to the eyes.

The Eyes

Lamperti, paraphrasing an old adage, said, "The eye is the mirror of the voice." The eyes of the singer must smile. If the eye is fixed it is a clear indication that the throat is fixed; and the converse is true, namely, that if the vocal organs are rigid the eye will show a similar condition.

It is essential, therefore, that the student pay careful attention to his bodily adjustment when beginning to sing. It is not sufficent that the body from the shoulders down is well-balanced; the upper portion is equally important, from chin to eyes and forehead. A distorted face, wrinkles

in the forehead, staring eyes are accompaniments of bad, unmusical tone.

Let any one try to sing the simplest melody successively with a frown, a smile, and a sad expression. The difference in the character of the tone produced will be amazingly apparent at once to himself and to any listener who may not be looking at him. The singer must bear in mind that while he is performing his audience is not only hearing him but also seeing him; he must be very careful not only to sound but to look well.

Preliminary Exercises

WHEN the pianist wishes to play under the best conditions he secures the best instrument he can; when a violin student commences instruction he can equip himself with a first-class instrument if he has the necessary money to spend.

But the singer's instrument must be made by his own labor. Nature may have provided the physical qualifications; but education is necessary to teach the proper use of the voice as a musical instrument. One should not immediately begin to sing songs. To fit words to a tune with varying rhythmic movement as well as a wide range of pitch and degrees of loudness and softness of tone, is a complicated operation. The first instruction should be based on exercises which take up in logical order the many details of artistic singing.

At this point it may be worth while to repeat the well-known story of the training of Caffarelli, a famous male soprano of the eighteenth century. His genius was undoubted, yet when he placed himself under the care of Porpora, the celebrated composer and singing-master, the latter agreed to teach him providing that he would implicitly and uncomplainingly follow instructions. Then a sheet of music paper containing a series of exercises was given to him with directions how to study and practise, and he was told that this was to be a year's work.

At the end of the first year he was told to continue for another year; and the same instructions followed at the end of the second, third, fourth, fifth, and, some say, the sixth years. At the end of the last year he was dismissed by Porpora with the words: "Go, my son, I have nothing more to teach you. You are the greatest singer in Europe."

Whether this anecdote is true or false it emphasizes the value and necessity of routine in the equipment of the singer. And the foundation of this necessary routine is in the first exercises offered to the student as practice and study material.

A number of years ago, before William Shakespeare prepared his book, "The Art of Singing," he was accustomed to give to pupils an ordinary sheet of note paper upon which were written a few principles and simple exercise material. The pupil made a copy of this sheet for use in the first lessons, in a number of cases, continuing the study for a long period. A copy of these very practical suggestions and exercises follows.

William Shakespeare's "Sheet of Preliminary Exercises"

1. Singing is a perfect, prolonged talking on a tune, often much higher than speaking and with the breath under a control not felt in speaking.

2. Loudness, high notes, runs, and long breaths should be the result of good "school," but not the thing to be immediately expected. Repose of throat and tongue is usually disturbed by wrong holding of breath with the chest. [This does not refer to the retention of the expanded chest position which also employs control of the diaphragm. —D. S. B.]

3. The vocal chords should be so balanced in looseness that they can speak with the least pressure; but the greater the singer the greater the pressure of breath he can use without disturbing the looseness.

4. Shoulders and chest reposing, jaw loose, tongue limp, eyes smiling, mouth open in looseness.

5. When the throat is balanced in unconscious looseness and the breath controlled the breath will feel as though it comes toward you, not *pressed out*, drunk in, as it were. Try this by whispering a long *ah* and by whispering long sentences with the same breath.

6. While singing the breath should be controlled or balanced as in the exercises of quick breath:

a. Quick breaths in and out.
b. Through the nose.
c. Noiseless.
d. Chest, ribs reposing.
e. Not thrusting out abdomen.

7. Whispering and Talking Exercise for finding out a loose balance of throat and control of breath with chest reposing:

1, 2, 3, 4, 5, 6, *ah*. (To be whispered and spoken in quiet, easy tone.)

Is the *ah* as natural as in talking?

Before beginning, first a long breath, then do exercise of quick breaths. Twice whispered, hold breath, three times sung, whisper.

8. Practice of starting with loose and unconscious throat and controlled breath and mentally tune before starting.

On *ah eh* *ee*
(ever) (easy)
(ellen)

Twice whispered short, twice sung short, long note, whisper long.

9. First join *a e i* in a whisper, then sing *a e i* on two consecutive notes in the same breath. When the throat and tongue are loose, not felt, the proof of this looseness is that the jaw need not move in this exercise, but only the tongue.

10. Practice of tuned consonants.

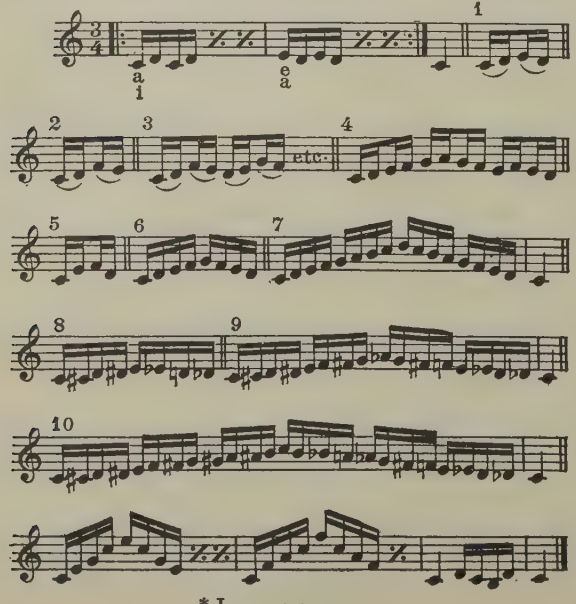
**Thah* (buzz, tongue out)	**La*	**Da*
Va	**Na*	*Ma*
Za	*Re*	**Ga*

11. *A e i* in thirds, fourths, and fifths, with the unconscious feeling of throat and tongue before indicated.

12. English vowels and diphthongs

1. *Ah*	2. *At*	*I*	*= ah—it* [5]
3. *Ait, air*	4. *Et*		
5. *It*	6. *Eat*	*Oh*	*= aw* [12]*—hood* [8]
7. *Hoot*	8. *Hood*		
9. *Er*	10. *Ut*	*Thou = thut* [10]*—hood* [8]	
11. *Ot*	12. *Ought*		

13. Exercises for moving the tune, but leaving the throat and tongue in repose, which makes the tone.



* Jaw not to move.

[The vocalizing syllables adopted by Sieber, *la, be, da, me, ni, po, tu,* are used in many of the exercises and vocalises which follow. They are valuable because they combine an initial consonant with a vowel. To practise exercises and vocalises exclusively on vowels is a great handicap to students. Consonants demand a variety of actions from tongue and lips, a great variety of adjustment which must be made easily and without any stiffness or tightness of the vocal organs.

An excellent method is to begin a tune with a vowel, as a(ah). Sound this as easily as possible, with no effort in the throat. While sustaining it move the tongue easily and freely into position to change the vowel sound to "l." In this change the tongue leaves its position against the lower teeth and lightly touches the upper teeth just where they meet the roof of the mouth. Do the same with the other vowels and consonants, *be, ni, po,* and *tu.*—W. J. B.]

The Importance of Freedom of Tone

By Herbert Wilber Greene †

At the very beginning of voice study the most important thing for a pupil to understand is the difference between tones that are free and tones the freedom of which is being interfered with. It is a platitude to say that there are many kinds and degrees of interference. It is true that each kind and degree would be more susceptible to one particular kind of treatment than to others. Saying to the pupil "This is nasal," "That is pharyngeal," "This is throat interference" is time wasted.

Those who have given no thought to the matter are not easily able to detect *any* kind of interference. It is best, therefore, to proceed directly to the establishment of perfect freedom, the recognition of the sensation accompanying it, and the way to find and test it when away from the teacher. While the resourceful teacher has countless tricks or artifices which he employs to entice the voice (not the pupil) from one vocal condition to a better one, the kaleidoscopic permutations of error make the giving of definite, concrete exercises for concrete faults an absurdity.

The surest and quickest way is to open the mind of the pupil to the sense of *normality* in the speaking voice, leading the voice gradually and almost unconsciously into a blending of the singing tone

† The author is a well-known New York teacher of singing, and the author of "The Singer's Ladder" published by Carl Fischer, New York, and of "The Standard Graded Course of Singing" published by the Theodore Presser Company, Philadelphia. In the paragraphs above he presents the principles successfully applied with a large number of pupils during a long experience in teaching.—W. J. B.

with it. All voices yield eventually to this treatment. The clearer the discernment of the pupil and the greater the persistence and patience of the teacher, the less time is necessary for its accomplishment.

By the following exercise one can see exactly what is meant by using the speaking voice as a model for a correctly taken singing tone. Ask the pupil to repeat the first four lines of a hymn—for example, "Lead, kindly light." Let this be repeated until the unusualness of the act has passed away and the work is done in a natural manner. While this is in progress the teacher is very lightly touching the keys of the piano to find the pitch upon which the pupil *recites* the lines.

The next step is to give to the pupil the pitch upon which the lines were recited and ask him to recite them precisely as before, only *confining* himself to the pitch. This must be repeated many times, frequently going back to the speaking form to insure their being identical. The third step is to ask the pupil to recite it in the rhythm in which it is printed in the hymnal, but still monodically, and on the same pitch. By this time at least fifty repetitions of the lines have been made and the fact of freedom is fully established so far as that tone and those lines are concerned.

Of course the next step is to sing the same lines as they are written in the hymnal, melodically. This is the crucial moment. The key selected must be one that will bring the first syllable of the word "kindly" on the pitch that was found in the speaking voice. From there on the voice will fall quite naturally into tones similar to those that were found in the spoken model. As the pupil proceeds interferences will begin to creep in; but at the first indication of them the pupil should be stopped and made to repeat until the point in question can be passed without the interference showing itself.

From this point on the teacher may depend on the axiom that if a student can be taught to produce *one* tone correctly he has a model for the production of every tone in his voice.

Sing as You Speak

This injunction is often given to students, especially by persons who are trying to advise in regard to *how* to produce artistic effects. Some persons are fond of using the term "natural singers," as if there were individuals who are capable of singing artistically without special training! In the section on Diction (Enunciation) it was stated that few persons read artistically without systematic instruction in the art. It is also true that few persons speak well without having given careful thought to the matter.

Yet it is true that the average student will find his early progress assisted if he will at first work on lines indicated by his technic in speaking. For example in climaxes, or in intensified speech a person will sustain a word, perhaps only a syllable. The effect is fundamentally that of singing. The Biblical phrase, "I will *lift up* my voice" is a useful example in this connection.

An experiment can be made with the phrase "I love you, dear," which may be found in various songs. Repeat it several times, sustaining the final word without change of pitch or quality, cutting off the sound by checking the breath supply. The effect will be that of a singing tone, thus showing, in a degree, the close relation between speech and song.

An eminent teacher has suggested the use of a sentence containing eight syllables, and therefore available for use with the diatonic major scale. For example, one that he uses is "The spring has come with birds and flowers." This can be used with an ascending or descending scale from one tone to its octave. A variant is to divide the scale into two parts (tetrachords, to use a common musical term, 1–4, 5–8), and also the sentence. Speak the first half and continue without change in the effort in any way except to use the pitch of the second division of the scale. Sing one half first, and speak the second half. The throat is to present the same freedom and looseness of action whether the execution is definitely speaking or singing. Do not try to put expression in either. The change from speech to song or the reverse is simply a matter of intention, not of mechanical effort.

The Hum

By Luigi Parisotti

[Many teachers and singers make frequent use of humming, not only in beginning work but even in preliminary studies of a song or an aria. As an elementary principle the use of the hum is important. The best treatment of the subject that we were able to find is in a book * originally published in London by a distinguished teacher, Sig. Luigi Parisotti who afterwards located in New York. Permission has been secured to include in this volume the chapter on the hum as a means of vocal training in the preliminary studies. This presents material invaluable to the teacher who has been accustomed to use the hum in his instruction; it also offers thorough discussion and practical exercises for the use of teachers and singers who wish to study the hum and its application in singing before using it with pupils.—W. J. B.]

* "Speaking and Singing," by Luigi Parisotti; copyright by Luigi Parisotti; quoted by special permission.

By far the most reliable and safe system is that of beginning the study of natural production, full development of resonance, and forward direction of the voice, independently from any vowel association, namely, by correct humming.

There are four ways of humming. The first and very common one is the contracted and unpleasant sound generally known as nasal sound. It is produced by pressing the root of the tongue against the palate and thus directing the voice straight from the throat into the nasal passages which, owing to that pressure, become greatly restricted and impart to the voice the sense of their contraction or a nasal sound. In this case it is quite immaterial whether the mouth is open or closed, the emission of the voice through the nasal channels being due to the contact of the root of the tongue with the soft palate.

The second form of humming takes place if the palate is lowered into contact with the root of the tongue in that natural way in which this happens during the silent nasal breathing and also if, while lowering the soft palate, we depress the root of the tongue and place the whole of its free border in contact with the upper teeth. The sound in either case proceeds from the throat through the sufficiently open and loose nasal passages, and not only does it not become unpleasant, but is often quite pleasing.

As for the previous form the mouth does not need to be closed; and if, while it takes place, we suddenly drop the lower jaw, and with it the tongue, so as to open the communication between the throat and the mouth, the humming sound will be resolved into the consonant *N*.

The third form, during which the lips must be closed, takes place if the tongue is kept down in the bottom of the mouth, the nasal passages are opened, the lips closed, and the jaw is lowered a good deal both in front and at the back. If, while it takes place, we suddenly part the lips, the humming sound will be resolved into the consonant *M*, the sensation of which will be felt rather more by the upper than by the lower lip. The humming sound thus produced will vibrate in the throat, on the tongue, behind the lips, against the palate, the pharynx, inside the nasal passages, and the nostrils. It is of a heavy tubular quality and much resembles the mooing of cattle.

The fourth and last form, which also requires the closing of the lips, takes place if we keep the nostrils properly dilated and depressed, the soft palate fully and naturally drooped, the tongue well forward and scooped without contraction of any sort, the lower teeth slightly behind the upper ones. The sound thus produced will be felt strongly in the low labio-dental space and very slightly within the nostrils. It is musical and clear and devoid of the faintest trace of nasality, and if, while it takes place, we part the lips, it will be resolved into the consonant M perfectly pronounced, and this will be felt more by the lower than by the upper lip.

This last form of humming, owing to the correct positions of the tongue and of the jaw it entails for the purpose of singing, is the one that the student must adopt from the lowest to the highest note of his natural compass, by successive practice, one after the other, of all the exercises he will find at the end of this section, and in the order in which they are given. It corresponds to the perfect nasal breathing, and if the student adheres strictly to the rules so far indicated and, remembering that the management of the nasal passages is of paramount importance, he maintains a constant depression of the nostrils while ascending, he will in due time experience no more difficulty in humming up to the highest note than in perfect nasal breathing.

He must, however, resign himself to limitations of compass at first, and practise for its extension, until step by step he reaches what he may reasonably consider to be the extreme note of his natural compass. He will then be struck with two significant facts:

1. The perfectly smooth production of the voice without the least suggestion of explosive or stroke process.

2. The complete absence of breaks and the perfect continuity of transition from note to note, without any grouping into sections of his natural compass or registers.

These very important facts can only be attributed to the fully open and loose condition of the nasal passages and of the throat, which one establishes in this last mode of humming. Consequently the student must now strain every source of mental capacity and the utmost tenacity of will power for this one purpose:

To retain the perfect humming conditions of the nasal passages and of the throat when singing.

This will prove a hard task. For the difficulty which is generally experienced at first—of retaining the open condition of the nasal passages in the transition from the silent nasal to the silent oral [mouth] breathing—becomes much greater when the breath is converted from the silent to the sounding form.

Unfortunately, and only too often, difficulties are mistaken for impossibilities, and few persons will be ready to admit that it is possible to maintain the humming conditions while actually singing, only because of its difficulty. Thus they deprive themselves of the key to the solution of the

great problem of full and free development of the whole system of resounding spaces.

Exercises

This series of exercises is intended to direct the sound and to shape it into the elements of speech in the front part of the mouth, and to develop the tones and the natural compass of the voice.

They are all in the key of C, this being the fundamental key, but they should be practised in all the other scales by chromatic succession both ascending and descending in *andante* movement, starting from a comfortable note, namely from D for the high voice, C for the medium voice, and B for the low voice.

At first they should be sung neither *forte* nor *piano*, but with the ordinary conversational amount of voice, and later on a little louder and a little softer than that amount, or *mf* and *mp*, until gradually the *f* and *ff*, and the *p* and *pp* may be reached. Then the *crescendo* and *diminuendo* should be practised separately, and finally the *pp*, *p*, *mp*, *mf*, *f*, *ff*, *f*, *mf*, *mp*, *p*, *pp*, or *crescendo* and *diminuendo* without interruption.

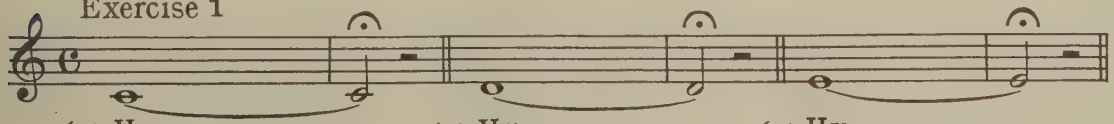
The humming sound is indicated by *Hm*, and *S. pr.* means *silent preparation*.

Exercise 13 is intended for the development of the resonance of the low notes, and should be practised only by descending chromatic successions.

Exercise 14 is intended for the simultaneous development of the lower and upper tones, and should be sung by chromatic successions, both ascending and descending.

All the descending intervals, from Exercise 3 to Exercise 11, should be sung legato as marked. If there is a break of the voice in descending from the high to the low note of the interval, the student must conclude that the soft palate has become contracted in the ascending process, and resumes abruptly the lower position in descending. In this case he must repeat the exercises, holding the base of the nostrils firm on the gums of the upper teeth by the pressure of the two little fingers.

Exercise 1



(a) Hm.....
(b) Hm.....U
(c) Hm.....U.....O
(d) Hm.....U....O.....O
(e) Hm..U...o...O..A
(f) Hm.....U.....I
(g) Hm....U....I.....E
(h) Hm..U....I....E...E
(i) Hm..U...o...O...DO
(j) Silent preparation..DO

(a) Hm .....
b. c. d. e. f. g. h.
(i) Hm.U.I.e..E..RE
(j) S. pr. .....RE

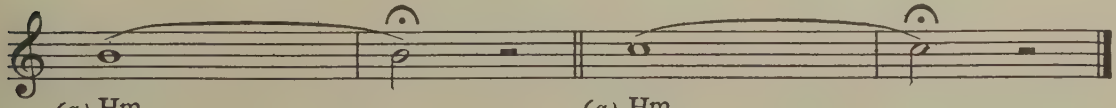
(a) Hm .....
b. c. d. e. f. g. h.
(i) Hm..U..I..MI
(j) S. pr. .....MI

Silent preparation, according to Sig. Parisotti's teaching, is going through the entire program of depressed tongue, lips in whistling position, throat open and uvula and soft palate relaxed. Mentally do the whole thing as it has been done previously vocally.

(a) Hm .....
b. c. d. e. f. g. h.
(i) Hm .U . o . O . A . FA
(j) S. pr. .....FA

(a) Hm .....
b. c d. e. f. g. h.
(i) Hm .U . o . O..SOL
(j) S. pr. .....SOL

(a) Hm .....
b. c. d. e. f. g. h.
(i) Hm .U. o .O. A. .LA
(j) S. pr. .....LA

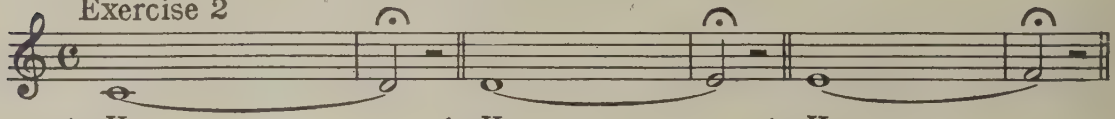


(a) Hm .....
b. c. d. e. f. g. h.
(i) Hm...U....I.....SI
(j) S. pr. .....SI

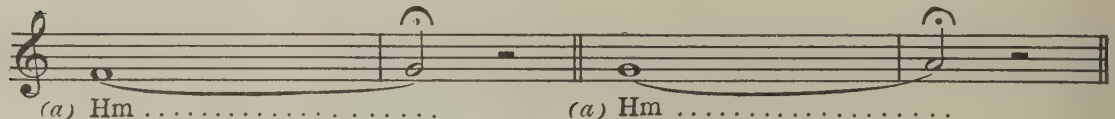
(a) Hm .....
b. c. d. e. f. g. h.
(i) Hm..U...o...O...DO
(j) S. pr. .....DO

From № 2 to 14 inclusive, the transition from Hm to U and to each successive vowel should be carried out on the first note of the interval; the successive notes of each interval should be sung on the final vowel of the first note. Thus also the sounding and the silent preparations should be used only for the name of the first note, while the successive ones should be named without preparation

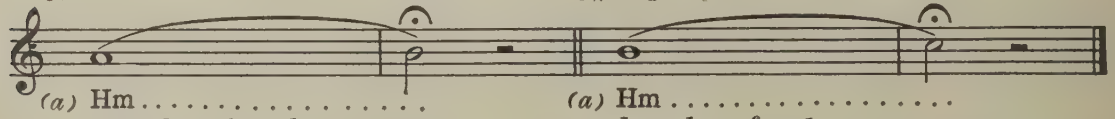
Exercise 2



(a) Hm . . . . . (a) Hm . . . . . (a) Hm . . . . . .
(b) Hm . . . . . U . . . . . *b. c. d. e. f. g. h.* *b. c. d. e. f. g. h.*
(c) Hm . . . . U . . O . . . . . (i) Hm . U . I . e . E . RE . MI (i) Hm . U . I . MI . FA
(d) Hm . . . U . . o . . O . . . . . (j) S. pr. . . . . RE . MI (j) S. pr. . . . . MI . FA
(e) Hm . . U . . o . . O . . A . . . . . .
(f) Hm . . . . . U . . . . . I . . . . . .
(g) Hm . . . . U . . I . . . E . . . . . .
(h) Hm . . U . . I . . e . . E . . . . . .
(i) Hm . . U . . o . . O . . DO . RE
(j) Silent prep. . . . DO . RE

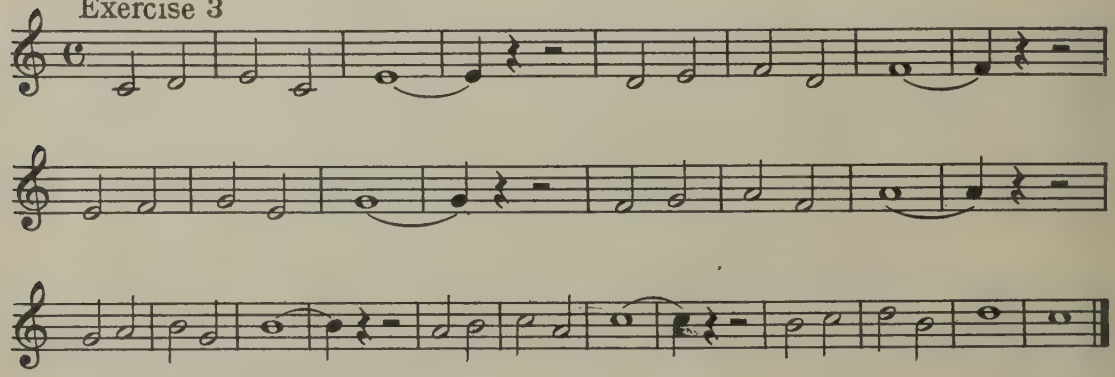


(a) Hm . . . . . (a) Hm . . . . . .
b c. d. e. f. g. h. *b. c. d. e. f. g. h.*
(i) Hm . U . o . O . A . FA . . SOL (i) Hm . U . . o . . O . . SOL . . LA
(j) S. pr. . . . . FA . . SOL (j) S. pr. . . . . SOL . . LA

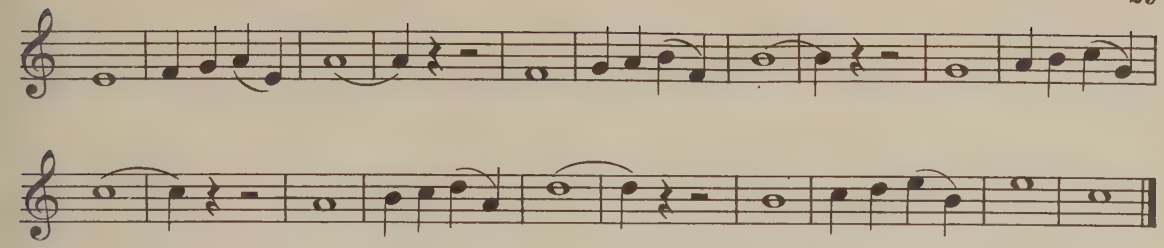


(a) Hm . . . . . (a) Hm . . . . . .
b c. d. e. f. g. h. *b. c. d. e. f. g. h.*
(i) Hm . U . o . O . A . LA . . SI (i) Hm . . . U . . . I . . . . SI . . DO
(j) S. pr. . . . . LA . . SI (j) S. pr. . . . . SI . . DO

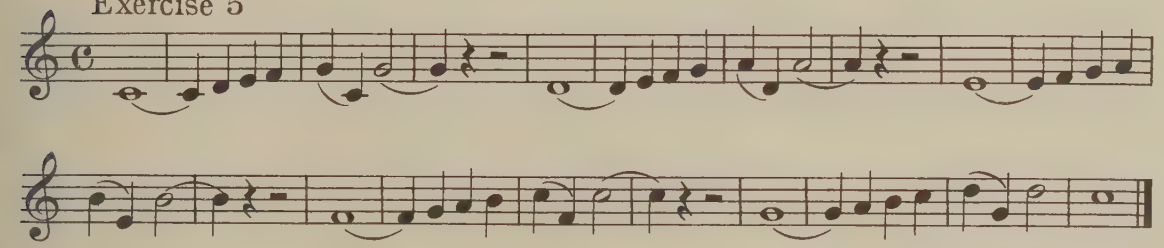
Exercise 3



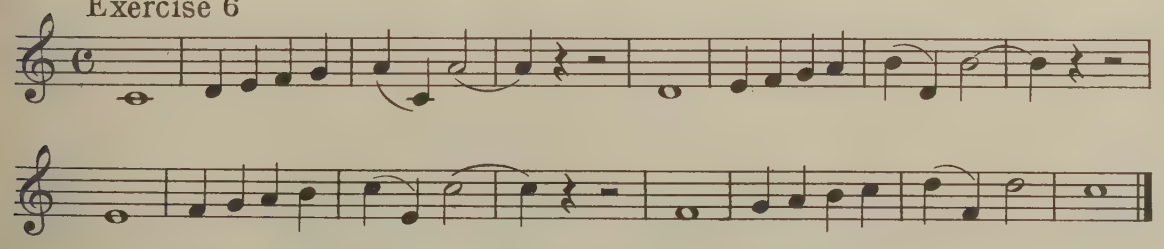
Exercise 4



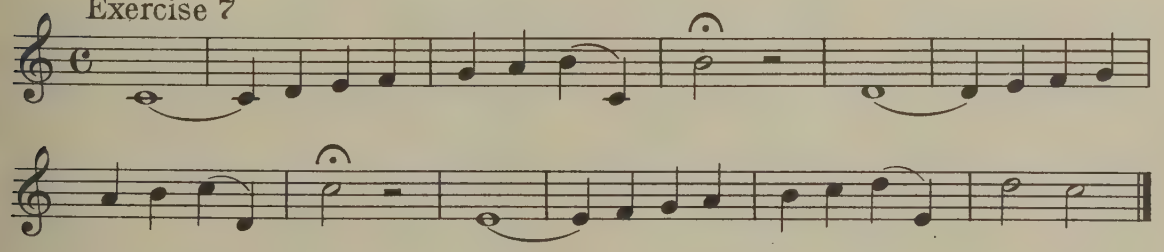
Exercise 5



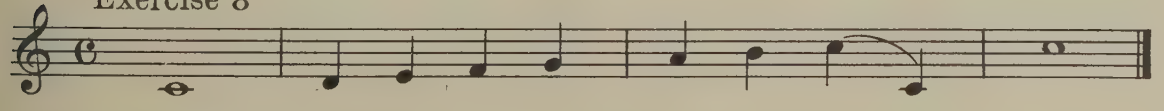
Exercise 6



Exercise 7

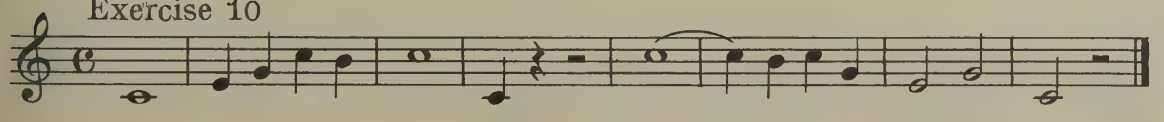


Exercise 8

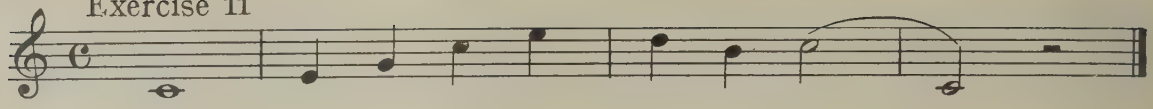


Exercise 9

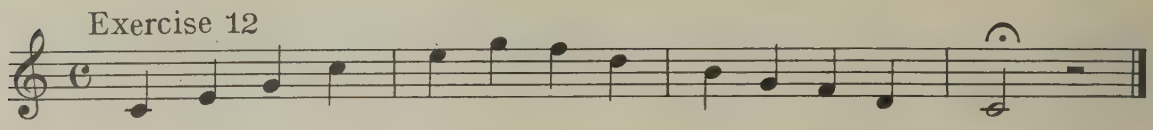
Exercise 10



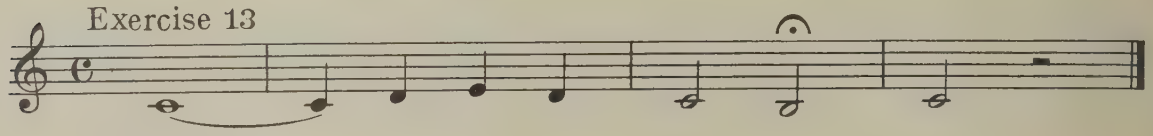
Exercise 11



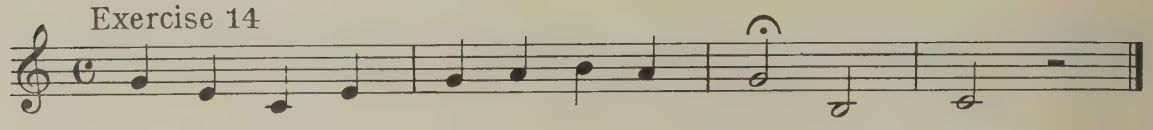
Exercise 12



Exercise 13



Exercise 14

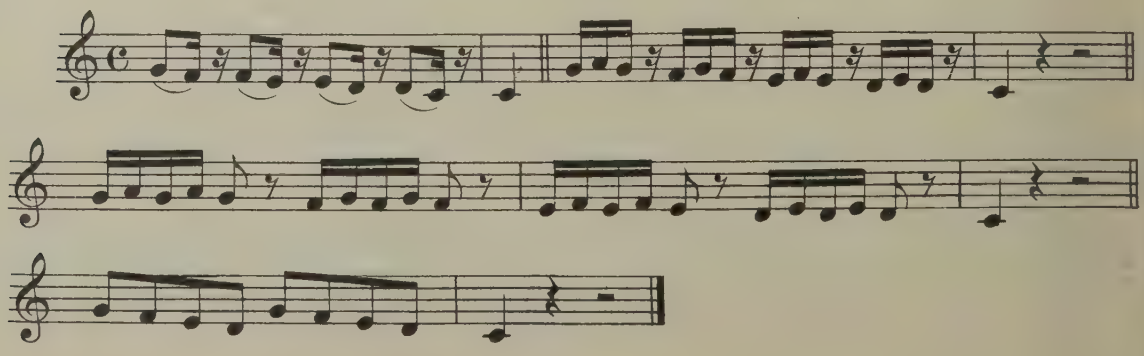


The Use of Descending Scale Passages

No hard and fast rules can be given as to "first exercises." In some cases teachers have found it advisable to work downward instead of upward. Let us suppose that a beginner has been in the habit of tightening the throat as he sings up the scale. This is a vicious habit that should be broken at once. It is a well-known pedagogic principle that it is easier to teach a new point than to modify and correct a faulty practice. For that reason satisfactory results are then obtained by practising *descending* progressions.

The following exercises are merely suggestive of a great variety that may easily be devised by the teacher. It is important that the first tone, G in the key of C, shall be sounded with perfect freedom and ease of throat, no matter how weak the tone. Have the pupil commence softly and keep that quality until a little more power can be used without tightening the throat. Sing in other keys, as D♭, D, E♭, E, F, etc.

Good results can be obtained by using words of two, three, and five syllables, first speaking the word easily at the normal talking pitch, then speaking it on the starting note, and then singing the exercise.



PREPARATORY EXERCISES

Introduction

AGAIN let us say, this book is not a *method* for the teaching of singing. It is a collection of useful, practical *material* for the training of the voice, and it is offered to the teacher with the expectation that he will choose from it that which his pupil needs. To the student who has had some training and finds it necessary to go on by himself we suggest a most careful study of the comments attached to the various exercises.

The need for this kind of study help is stated by so eminent authority as the late Max Heinrich. He writes: * "A large number of 'methods' on the art of singing have been written, some of them imbued with high aims, many of them without special value. Not one of them, however, is sufficiently clear and explicit to guide the student to a well-defined goal unless explained and exemplified anew by a competent teacher. We find in these 'methods' a large number of exercises, meagerly explained by a few sentences (often not at all), and ever failing in their object unless, as already said, again explained by the teacher. Only too frequently this explanation fails to be supplied for the reason that many teachers of the art of singing are unable to give it because they themselves do not grasp the principle, cannot find the kernel, or else cannot find words, ways, and means lucidly to illustrate it."

The old Italian masters of singing used to say: "The art of singing is the voice above the breath." Interpreted, this means the looseness of the vocal instrument must be such as to give the singer the feeling that the tone rests on the breath. But this must never be in evidence; the artifices used in order to sing must be concealed by the art with which we sing.

In forming a judgment as to the correctness of the tone-producing process the singer has two aids: sensation and the ear. He cannot directly feel the tone. What can be felt are the outflow of the breath and the vibration in the nasal resonance cavities; when not exaggerated the latter will help him to hear himself and so to realize what he is doing.

His ear will not have sufficient keenness of discernment to tell him if the tone is properly made. The old masters called in the help of another sense, sight, to demonstrate to their pupils the proper balance of breath and muscular activity. They judged whether the vocal cords were acting correctly by two means: When the tone is rightly produced the sound can be sung with the expenditure of very little breath. To show good or poor breath-control a student was taught to practise with a lighted candle, a mirror, or the finger, held close to the lips. The tone must be reasonably full and be sustained about twenty seconds without causing the candle to flicker, tarnishing the plate of the mirror, or unduly warming the finger. Imperfect production necessitates a greater pressure of breath than the singer is able to control. The correct method produces the greatest amount of sound with the least expenditure of breath.

The second test was the unconscious action of the larynx. If the action of the vocal organs is imperfect at the beginning of a phrase, or when a pitch is changed, or a different vowel, syllable, or word is substituted, the student should stop at once, take a fresh breath, and seek a better start. The last note of a phrase should be sung with a tone as full and steady as the first, with the feeling that there is breath in reserve. This may be done by raising the breast bone so as to allow the air passages beneath it to remain full of the resounding air which is thereby pressed up upon the vocal cords.

The close of a phrase is not made by a contraction of the throat, as is the custom with some singers, or by closing the mouth. The breath which produced the sound should be stopped by controlling the muscles of inspiration, but at the same time the throat and the mouth should remain open.

In his indispensable work for singers and teachers of singing William Shakespeare summarizes this relation of controlled breath and rightly produced tone as follows:

1. Any note that responds fully to a breath rightly controlled is rightly produced.

2. Such a note compels us either to become breathless or to command the breath, with the result that we tire the breath muscles but experience no sense of fatigue at the throat.

3. The first badly produced note in any phrase carries the control of the breath out of our power, and until a fresh breath is taken the rest of the notes of that phrase are faulty.

* From his "The Correct Principles of Classical Singing"; copyright by Lothrop, Lee & Shepard Co.; quoted by special permission.

Syllables Used in Vocal Training

do, re, mi, fa, sol, la, si (ti),

da, me, ni, po, tu, la, be,
me, ni, po, tu, la, be, da,
ni, po, tu, lu, be, da, me,
etc., — *F. Sieber*

la, lo, li, le, lu
also with initial c, n, d, m, f, t — *Tiferro*

U as in rule — I as in field
o as in rope — e as in rein
O as in rod — E as in step
A as in father — *L. Parisotti*

mar, par, far, bar (roll the *r*)
bent sent went lent
bee see lee fee
line pine mine time
some pun fun done
name fame tame same
bold loam foam home
out how loud pound
rude mood noon food

nō-nä and the inversion nä-nō
nä-nā and the inversion nā-nä
nā-nē and the inversion nē-nā
nē-nä and the inversion nä-nē

nō -nā -nū -nē -nä (nah)
mō -mā -mū -mē -mä (mah)
dō -dā -dū -dē -dä (dah)
bō -bā -bū -bē -bä (bah)
lō -lā -lū -lē -lä (lah)

yä-hä-hä-hä-hä-hä
lä -lä -lä -lä -lä -lä
etc. — *F. H. Haywood*

far, so far — May day came
my heart, my heart — grand so grand
far the bar — heaven so fair
night so dark — sing a song
call the dawn — deep the sea
row the boat — cool the moon

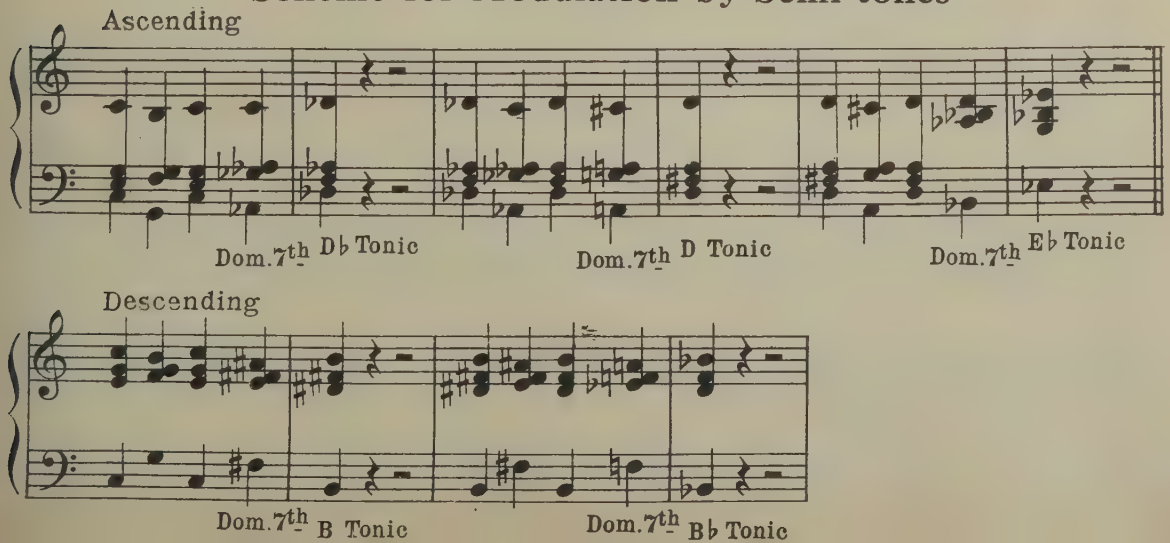
"Consonant names"

el-ah-el (l-ä-l)
em-ah-em (m-ä-m)
en-ah-en (n-ä-n)
and continue with *v*, *z*, *ng*, *nk*, and *th*

lo la loo le lah
mo ma moo me mah
do da doo de dah
bo ba boo be bah
ya ha
ro ra rah
ro re rah — On one note, repeated
ro roo rah
roo ro rah rc roo for study of Swell — *E. J. Myer*

too nee len
len leh le
en eh ee
nee oh oo
enivre (French)
nee eh ah
nee eh en — *H. Zay*

Scheme for Modulation by Semi-tones



THE ascending modulation * is effected by making the tonic † of the first key the seventh or leading tone of the new key and by harmonizing it as a member of the dominant seventh chord in the new key; this chord is composed of the fifth, seventh, second, and fourth degrees of the scale.

Memorize this form of modulation in all keys.

The descending modulation is effected by using the dominant seventh chord of the new key. The pivotal note is the third of the first tonic (E in the key of C) which becomes the fourth of the scale in the new key, and therefore a member of the dominant seventh chord in that key. In this modulation it will be noted that the second of the scale (the fifth of the chord) is omitted, and the root of the chord, the fifth of the new scale, doubled. To illustrate: The full chord of the dominant seventh in B major is F♯, A♯, C♯, E. The C♯ is omitted and another F♯ substituted.

Sustained Tones

Sustained Separate Tones

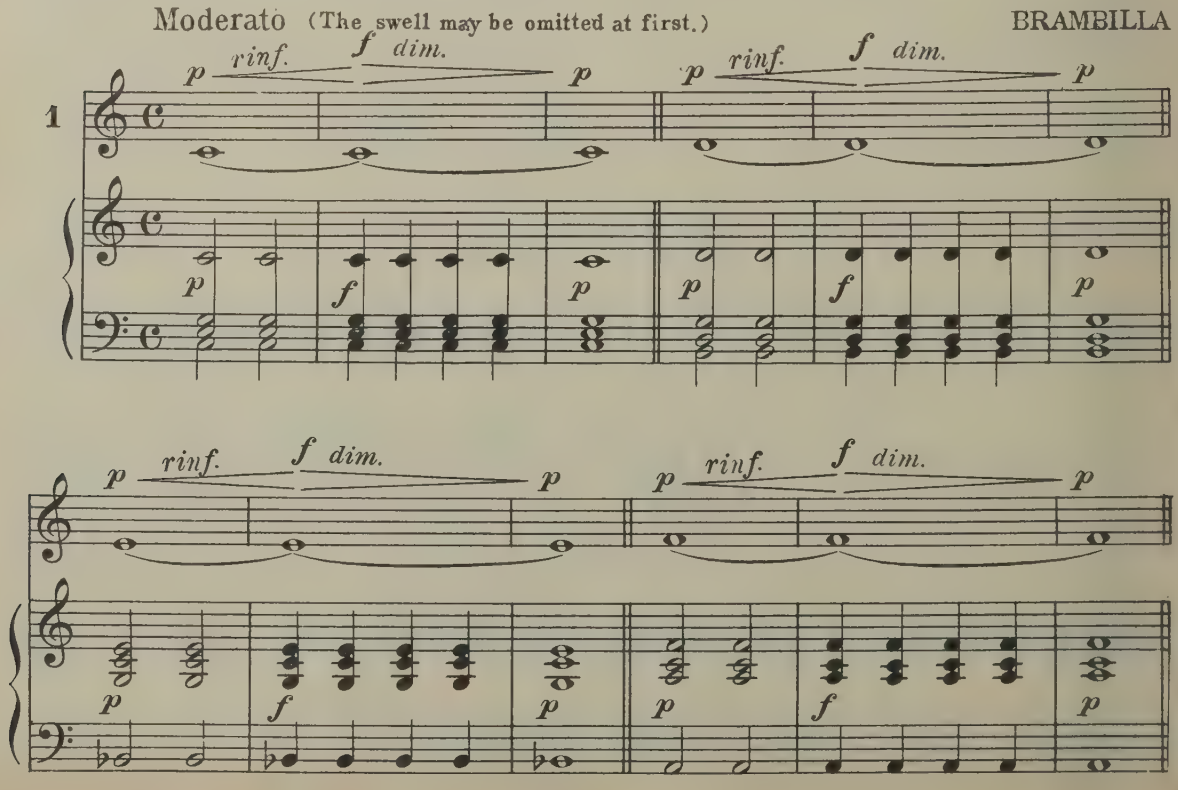
Exercise 1. It is suggested that the teacher memorize this accompaniment to the ascending and descending scales in the key of C, and then devote some time to a transposition into all other keys, so that he can place the exercise in any key he may consider desirable. Basses and contraltos may commence their practice in the key of A, a minor third below C. In the first stages of practice on sustained tones it may be well not to take the higher voices beyond E or F, the lower voices being limited to C♯ (D♭) or D.

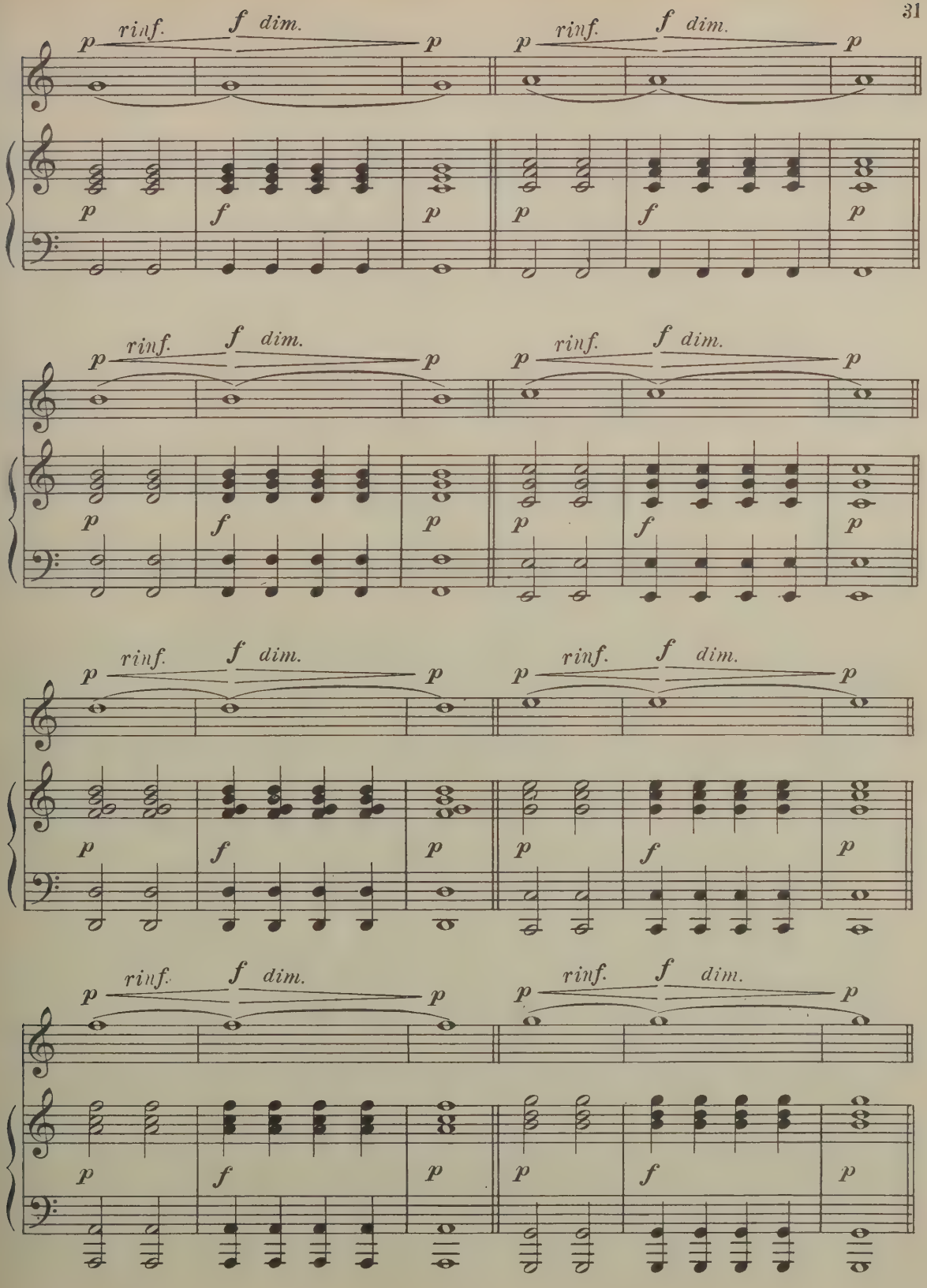
The sounds to be used in the practice of these exercises are to be selected by the teacher according to his preference, his experience, his judgment, and the need of the pupil. The various vowels, and combinations of vowels and consonants, the latter initial or final, or both, furnish the material. The syllables ‡ adopted by Sieber, and used by him in his invaluable vocalises, are commended for use in all preliminary work; so also is the hum when properly done. Mr. Bispham used all the sounds from the lowest to the highest vowel-scale, *oo, oh, ah, eh, ee*, beginning with various consonants as the pupils needed them.

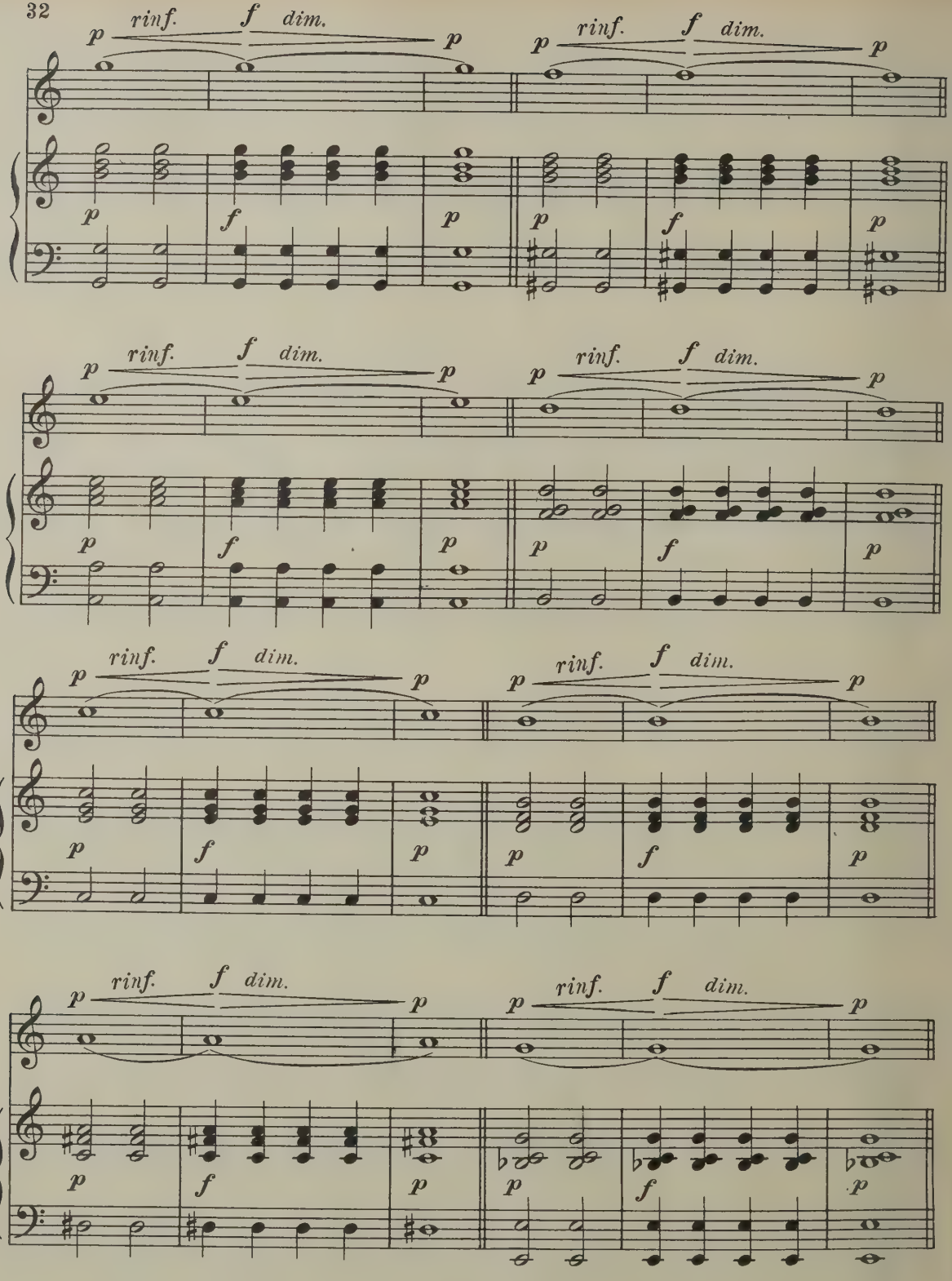
* See page 29.

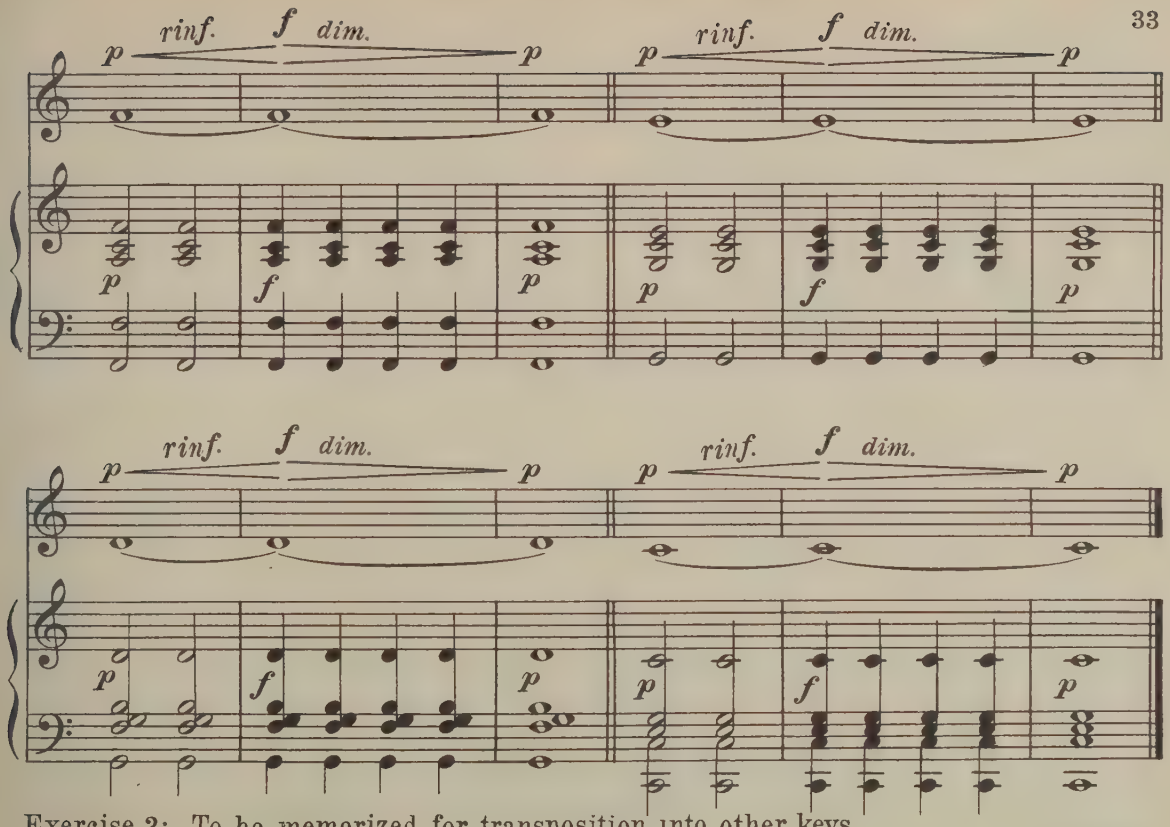
† Tonic, the keynote of a scale, whether major or minor.

‡ *da, me, ni, po, tu, la, be.*




p rinf. f dim. p
p rinf. f dim. p
p f p
p f p

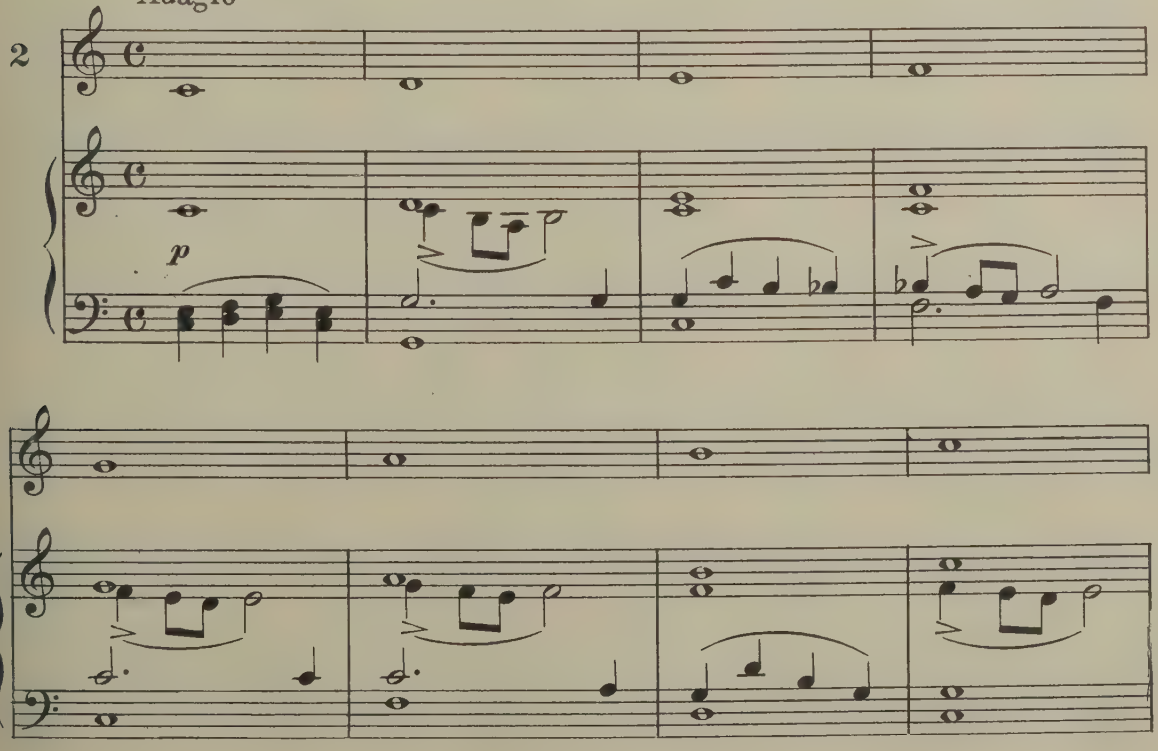

p rinf. f dim. p
p rinf. f dim. p
p f p p f p

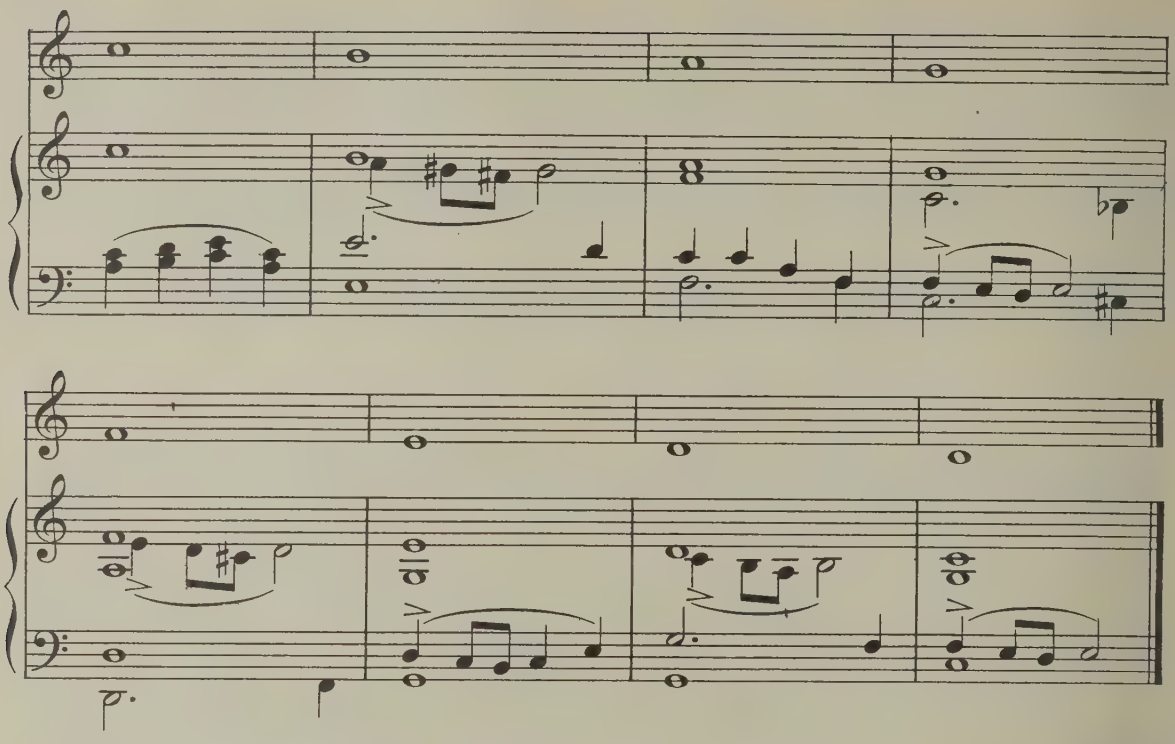


Exercise 2: To be memorized for transposition into other keys.

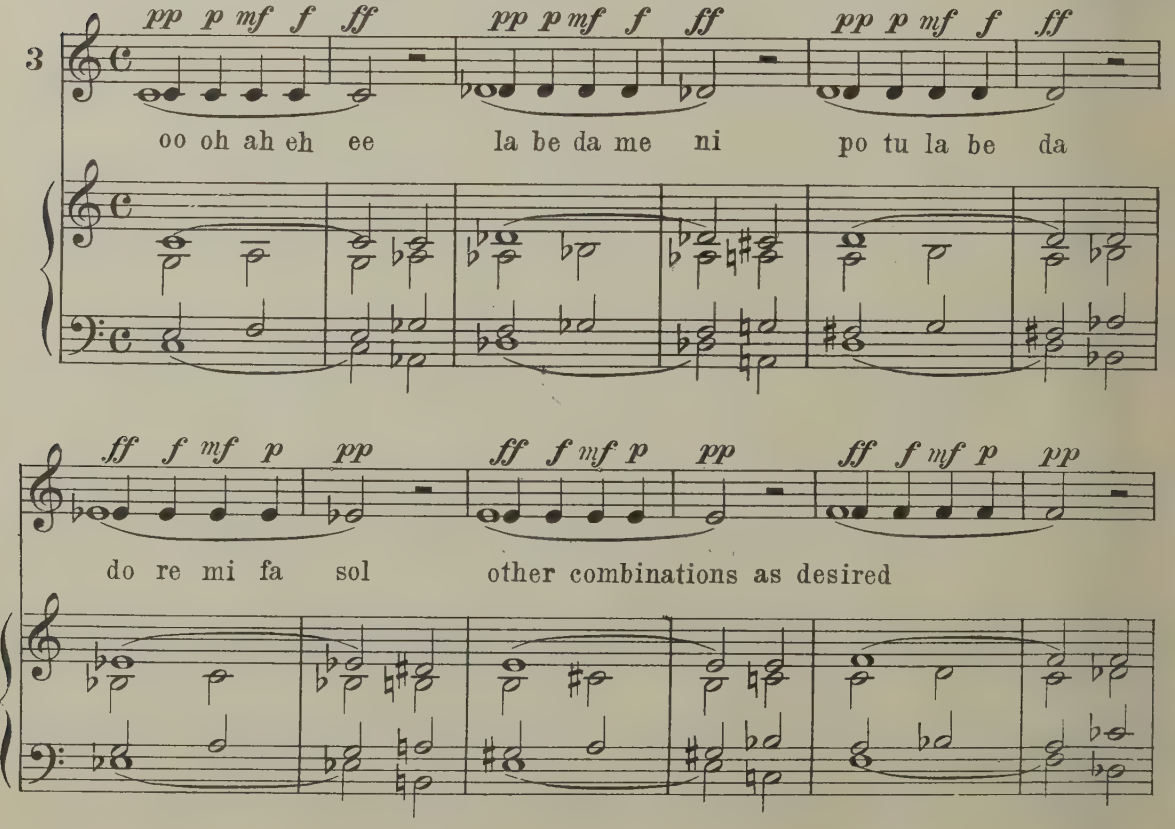
SIEBER

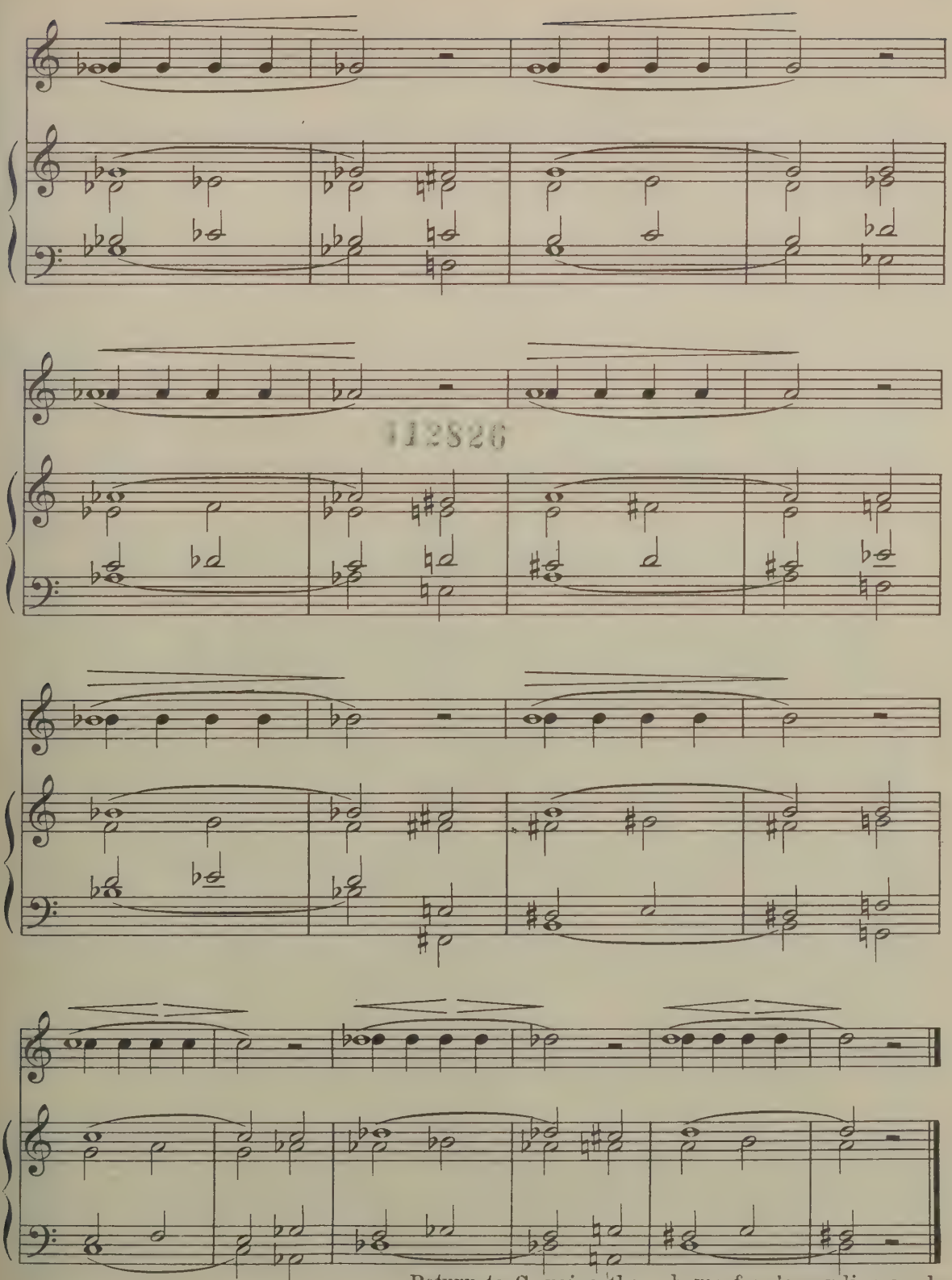
Adagio





Exercise 3. The crescendo, descrescendo, and messa di voce SIEBER





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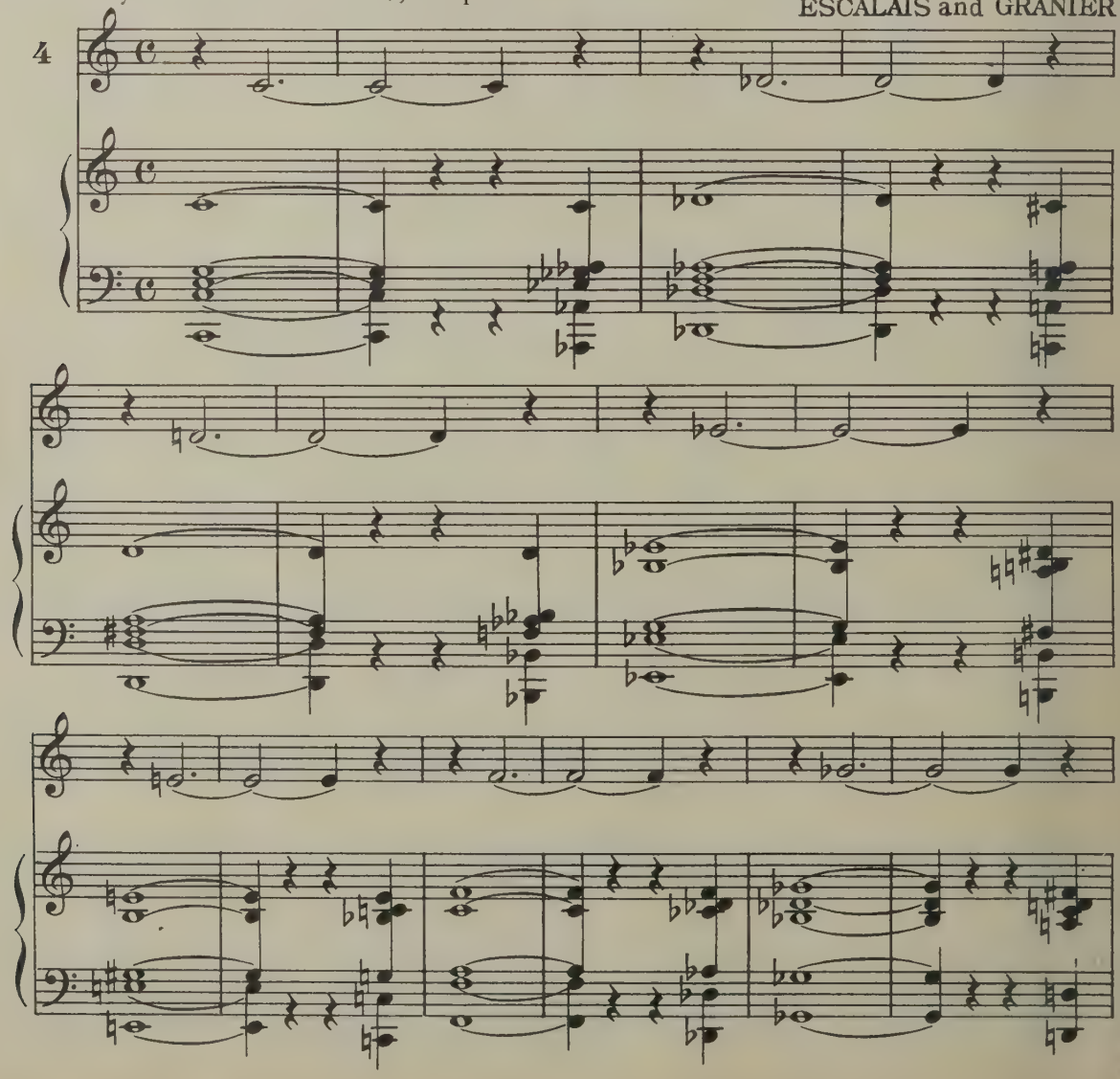
Return to C, using the scheme for descending mod--ulation by semitones.

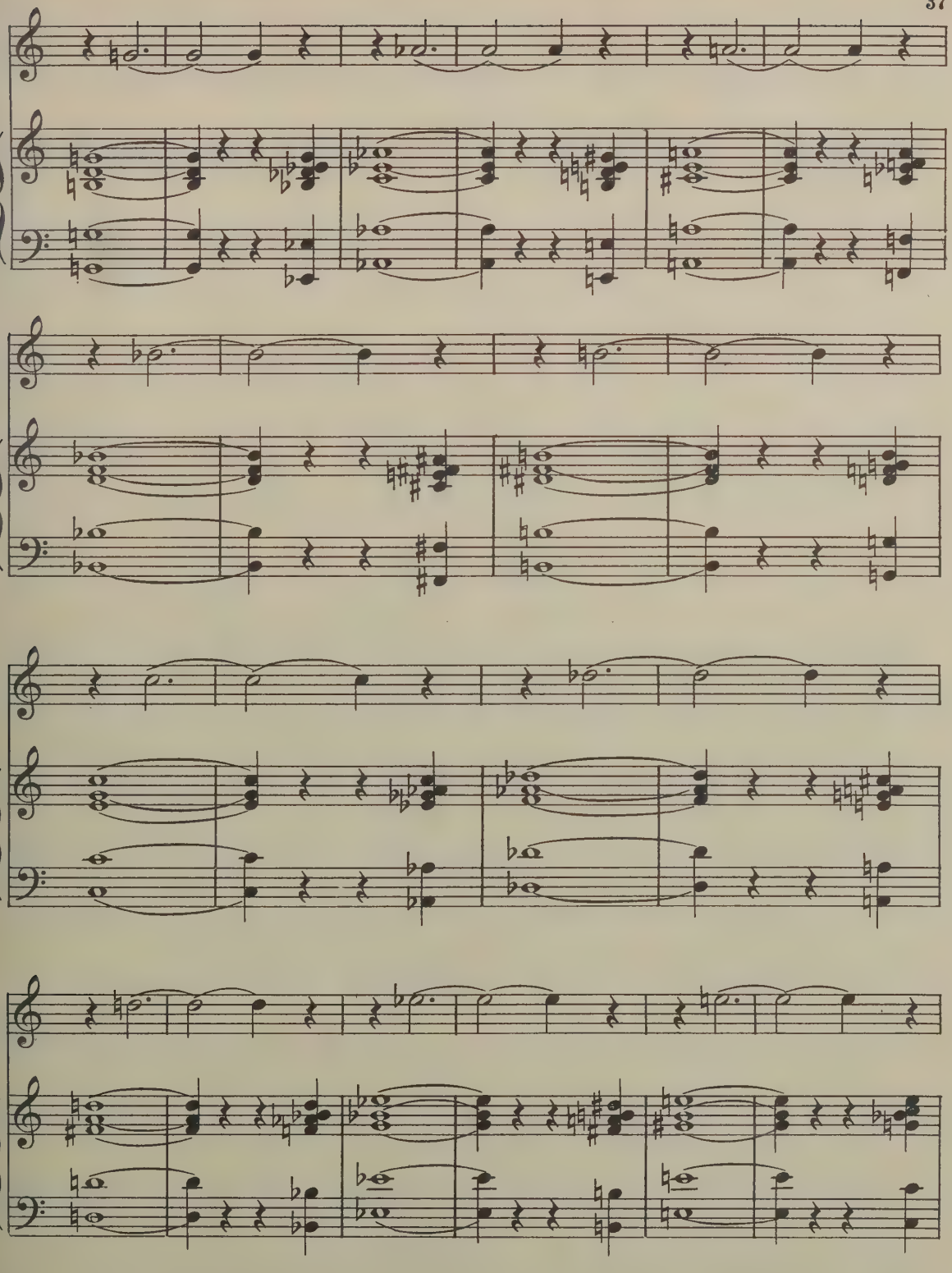
Exercise 4. Exercises 1, 2, and 3 proceeded by diatonic steps. Exercise 4 is also for the placing of the tone, but progresses chromatically. The modulation from one key to the next semitone above should be learned by the teacher so that he may use it later when an exercise is to be sung in various keys, rising in pitch by semitones. For example, the sustained note of this exercise may be replaced by a scale figure, a scale, or an arpeggio. The modulating chord will lead to the key a semitone higher. The keynote of the first becomes the scale seventh of the second. Thus: C, the tonic of the key of C, is the scale seventh of D♭; the dominant seventh chord is the fifth, seventh, second, and fourth of a scale. The dominant seventh chord of D♭ is A♭, C, E♭, G♭, and will be followed by the tonic chord in D♭, composed of D♭, F, and A♭.) For descending progression use the formula given on page 29.

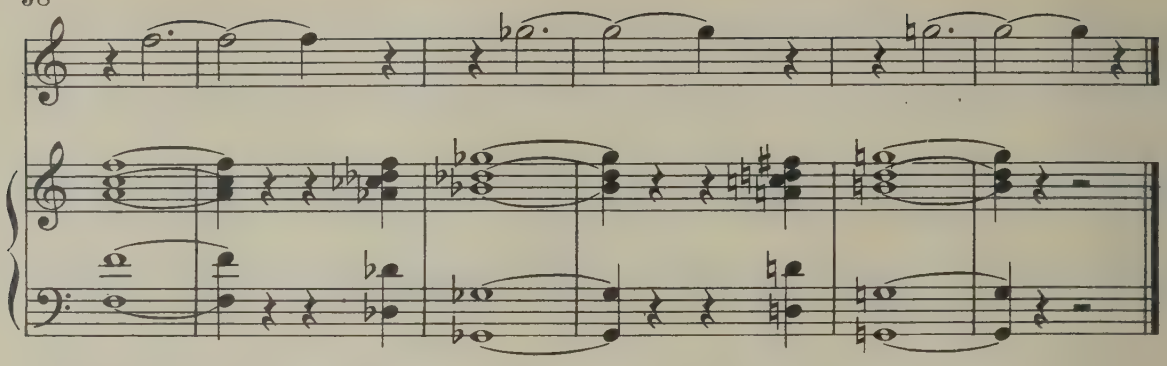
A contralto or a bass may commence on A instead of on C. It is not advisable that every singer reach the high G with which the exercise ends, especially at first. The majority may stop on E, low voices on C or C♯. Use various vowels and syllables.

In this exercise (4) attack the sound distinctly, at full voice, but without harshness and sustain it as long as possible without diminishing. The attack of the tone must be correct. The quarter note in the accompaniment on the first count of the second measure, and elsewhere, is not to be prolonged. For the purpose of criticism, both teacher and pupil should listen to the tone as heard alone.

ESCALAIS and GRANIER







Proceed downward, if desired, using the scheme for descending modulation by semitones.

Teachers must use care in having pupils sing the upper tones. The attack is not easy for the untrained singer. The best process is: 1. Think the pitch after it has been sounded by the piano. 2. Sing it mentally. 3. Do not allow the breath to rush out when the tone is sounded. 4. Do not make an effort to reach a high pitch. 5. Even if the sound is faint, provided it is made with a free throat, the result is better than a forced or "squeezed-out" tone. 6. If the pitch cannot be reached without effort, after repeated trial, discontinue for the time 7. With some pupils it is advisable to precede the attack with a vowel by a free, easy hum.

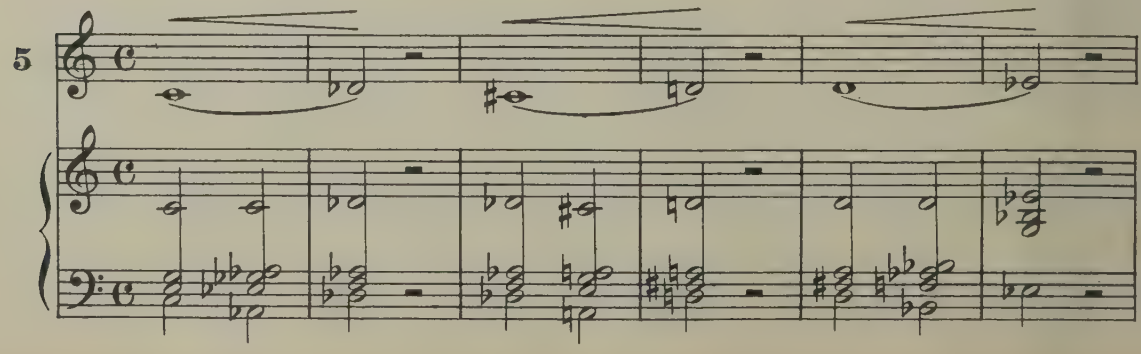
Joining Tones: Chromatic Succession

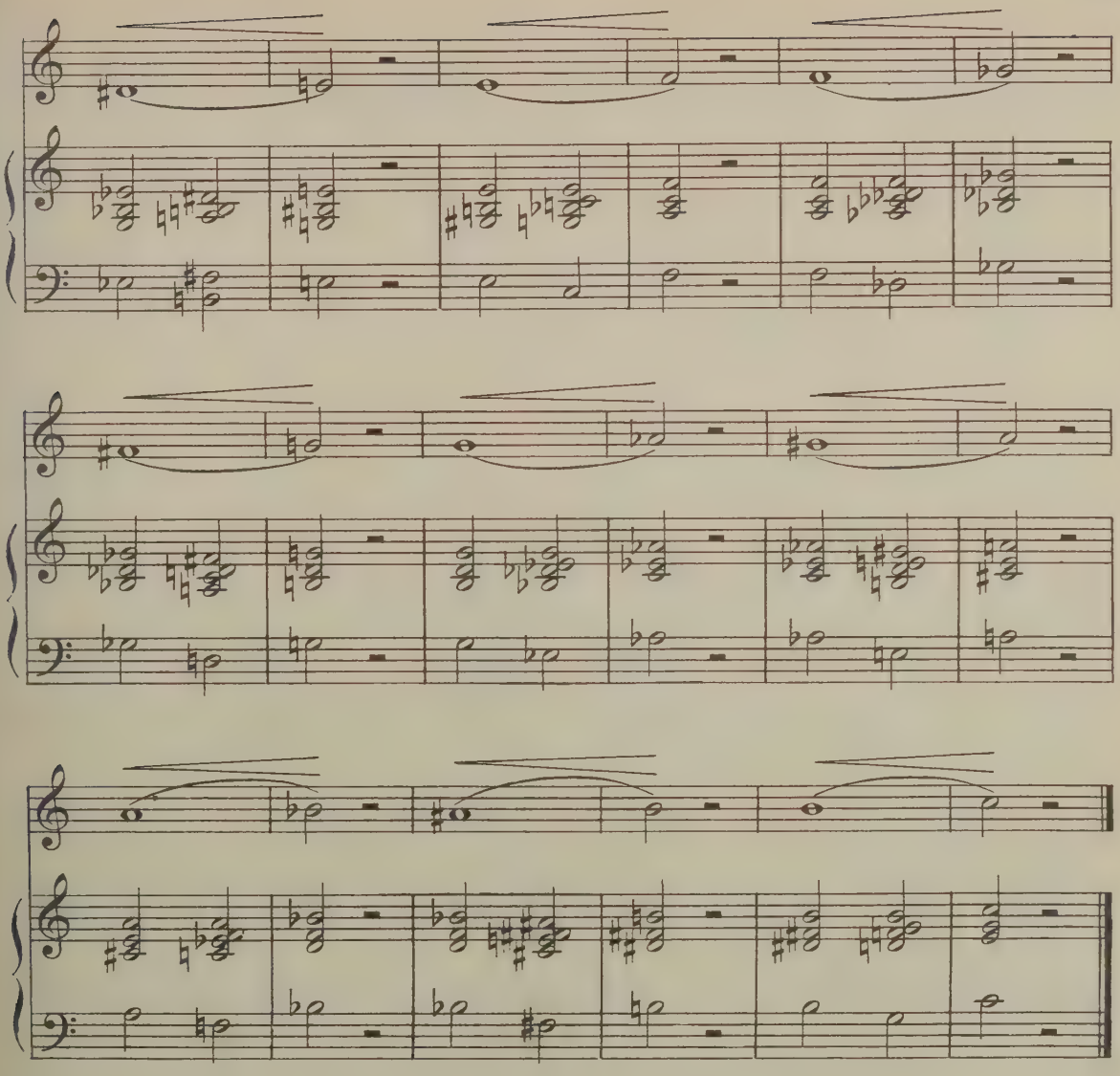
Exercise 5. This exercise presents a new problem, that of passing from one tone to the semitone higher, the first step in joining tones. Do not feel that just a *little more effort* is necessary to reach the higher note. The correct way is to permit the voice to glide smoothly and easily to the new pitch, at the same time keeping the breath in good control so that the pressure of the outgoing air does not interfere with the free change of pitch. Attack the first tone *p.*, increase gradually, and when at the greatest force proceed to the second tone, maintaining the stress.

"The higher the pitch the lower we must think," says Parisotti. This refers to the feeling of the origin of the tone. Another master used to say that the beginner must seek to decrease any conscious effort as he ascends the scale. We can always sing higher if we know our music well; nothing is so destructive of tone as uncertainty. That is one reason why it is so fatiguing to read new, though easy, music and so easy to sing even difficult exercises that we know well.

If it is desired to commence this exercise in a key lower than C—in A for example—the proper accompaniment will be found in the nineteenth measure and those following, but should be played an octave lower. If with a soprano or tenor the teacher desires to pass beyond the C on the third space, she should play the chords at the beginning of the exercise in the higher octave.

ESCALAIS and GRANIER



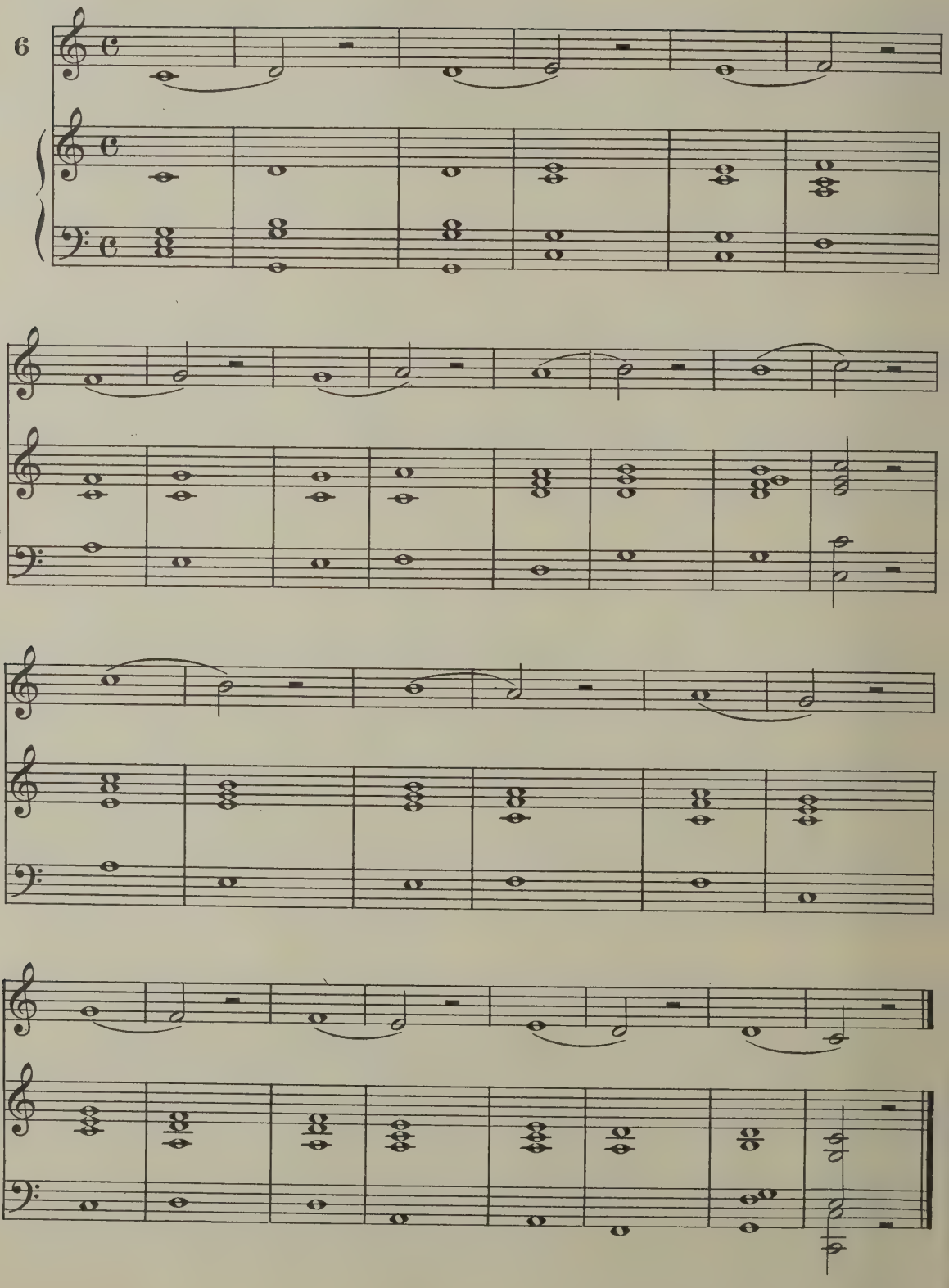


Joining Tones: Diatonic Succession

Exercise 6. Now comes the problem of passing from a tone to the next higher in diatonic succession. In case the teacher wishes to use other keys he should have no trouble in transposing the simple chords used. Even if some difficulty is experienced at first, persistence will overcome the trouble. The connection is to be extreme legato, the voice gliding easily from one note to the other; no pushing or forcing should ever be permitted.

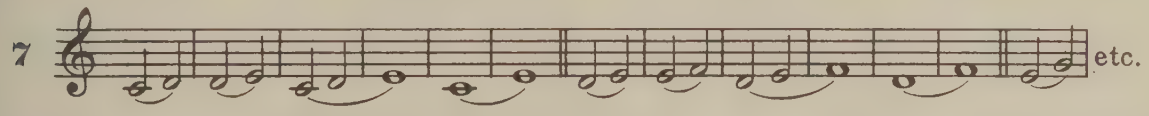
Every problem is to be analyzed by teacher and pupil so that there is a clear appreciation as to what is to be done. In joining tones in diatonic succession the change of pitch is to be accomplished without increase of physical effort. The pupil, as the one who is singing, must always recognize the fact that pitch is first made in the mind, not in the vocal cords.

Therefore, in these preliminary studies, the teacher should play both notes, C–D for example, and ask the pupil to listen closely, and follow mentally. Before singing aloud he may sing the two tones mentally. In doing this there will be no sense of effort in the throat. The final step is to sing out loud endeavoring to keep the same feeling of a free throat. If the mind has the correct pitch the vocal cords will take the required tension without assistance from muscles of the throat, tongue, or mouth.


6

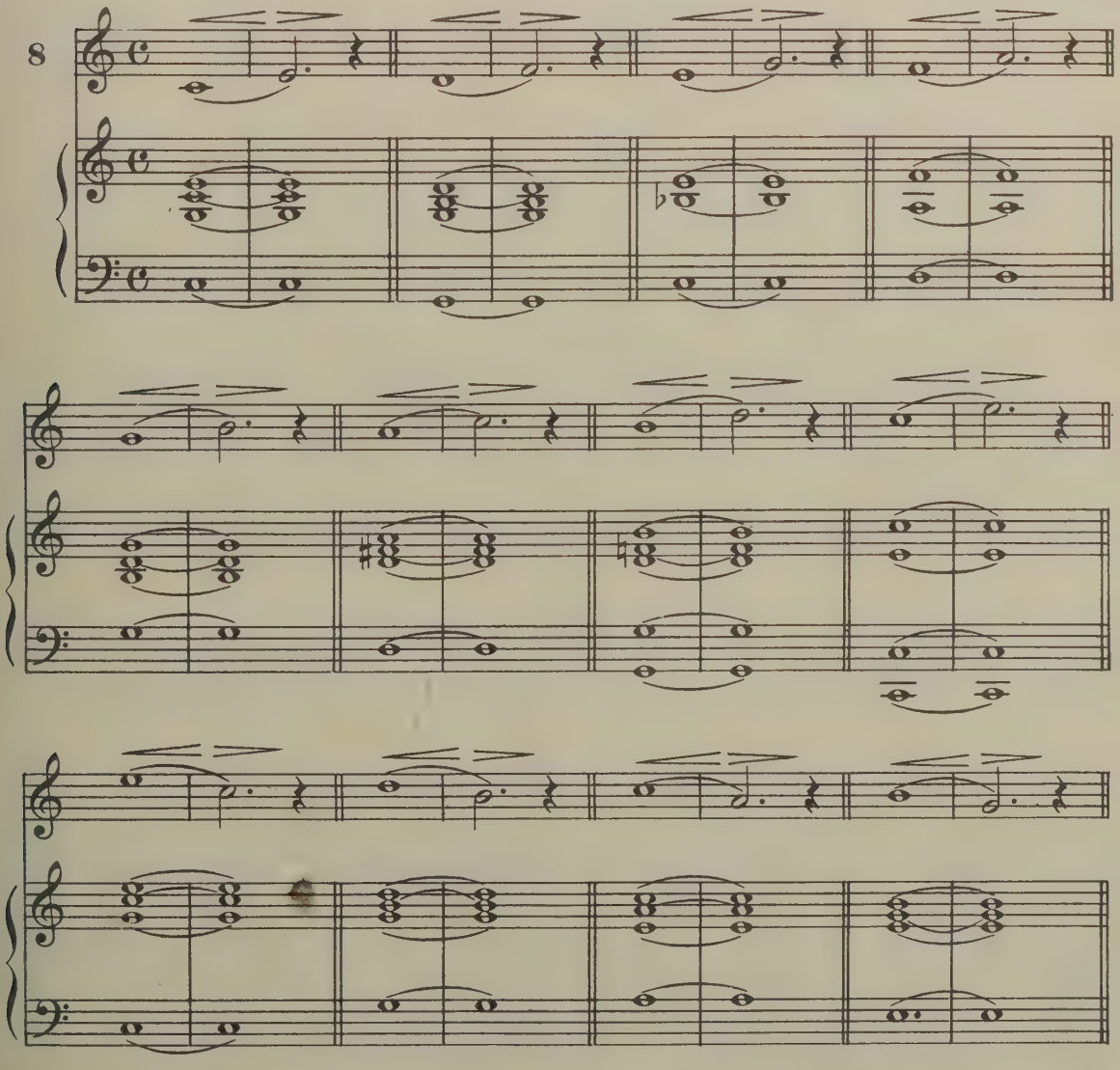
Joining Tones: Skips of Thirds

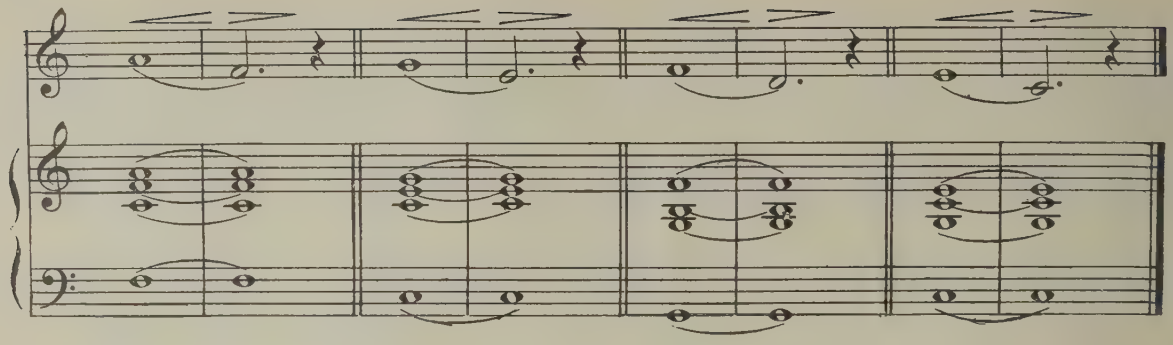
Exercise 7. This is a preparatory exercise and it should be used to secure the necessary degree of smoothness. The accompaniment chords will be found in Exercise 6. Notice the steps in the skip from C to E: 1. C to D, D to E; 2. C to D to E, always legato, and a smooth easy glide from one tone to the next; but in the third step, C to E, glide from one note to the other and do not in any way indicate the pitch of the intervening D—just a smooth, continuous glide without a release of breath. The habit of "slurring" up or down to notes is a very bad one, and should "be broken before it is acquired."



Exercise 8. This is a study of the interval of the third, major or minor according to the position in the diatonic scale of the tones which form the interval.

GARCIA

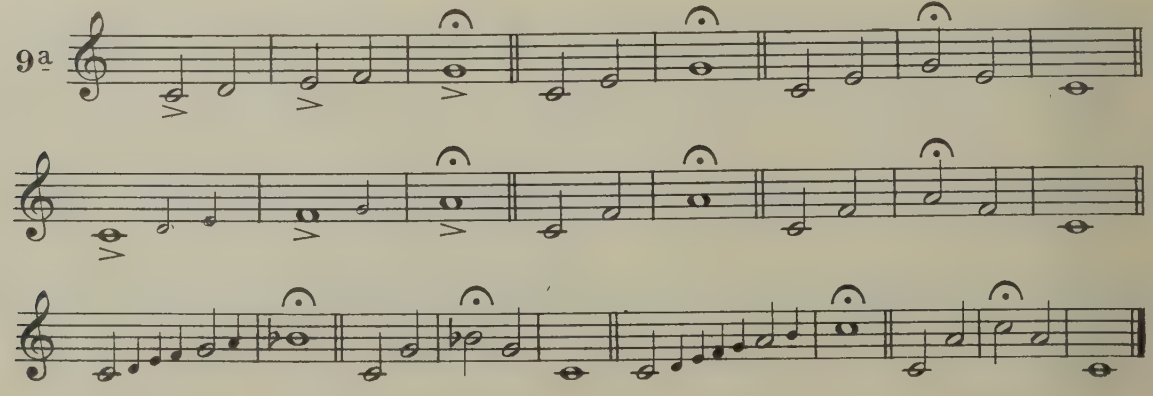




Joining Tones: Successive Skips

Exercise 9a. Exercise 9b is for legato connection in successive skips and Exercise 9a is a preparatory "filling-up" exercise which will be found helpful. In singing from C to G, be sure to accent slightly the E, and to concentrate attention upon the tone so that the ear has a strong impression of the three tones, C, E, G. Repeat this group of five tones several times before taking C-E-G. In descending to C do not release the breath and "ease up" generally, but keep the tone absolutely unchanged to the end. These "filling-up" exercises are not to be sung slowly. The series from C to G and the one from C to B♭ offer good models, the intervening notes being executed lightly and rather rapidly.

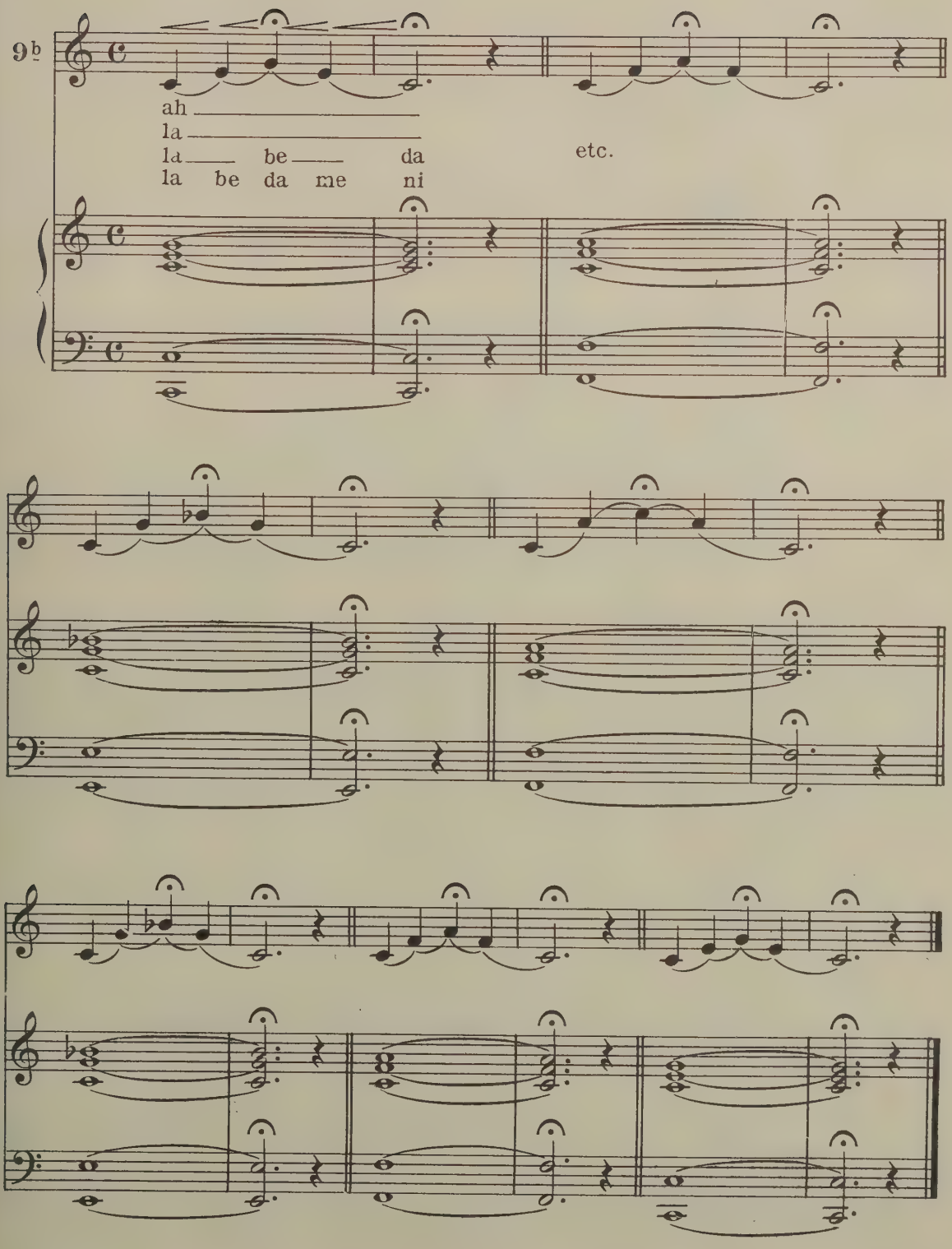
After the "filling-up" exercises have been studied the pupil should practise skips without the preparatory work. The two tones which make the interval should be sounded several times and mentally sung. In doing this the pupil seeks to make the mental impression as strong and vivid as possible. In a sense all singing is an exercise of the memory. Owing to repeated acts we know how *do-re* sounds or, as is sometimes said, the mental effect of *do-re*. In a similar way we know the mental effect of *do-mi* or *mi-sol*. The thought of what we want to do always comes to the mind before we can do with the muscles.



Exercise 9b. As said above this is for legato connection in successive skips. The effect is also to blend the tones of two registers: for example, C to E to G to E to C. The first tone is taken in the chest register, the second comes at the break between the chest and the middle, the G in the middle. In ascending do not force the low register up; in descending retain the feeling of the middle register down to the lower pitch.

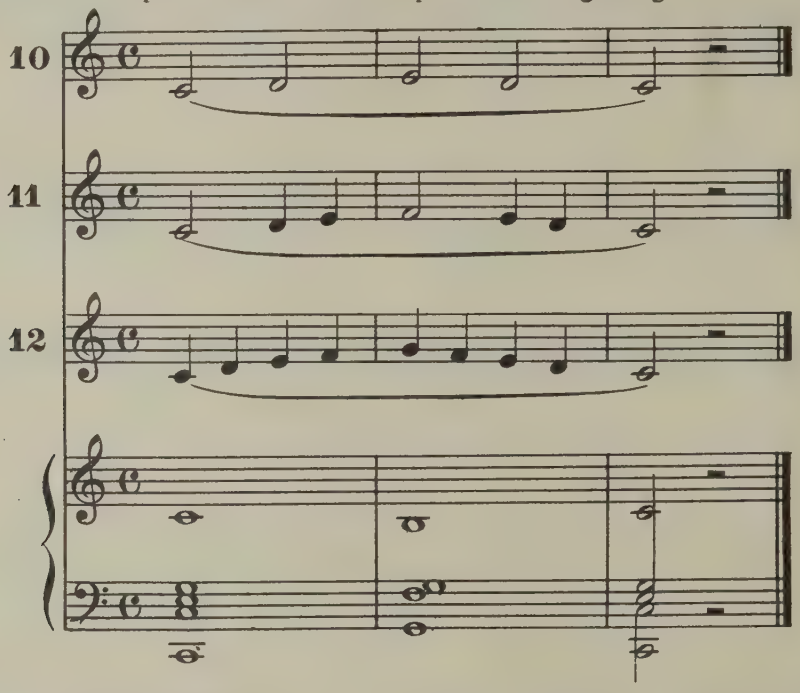
Practise this on various vowels and syllables, as previously recommended. The main purpose, that of complete legato joining, is not to be lost sight of. One result of this exercise is to blend the upper and lower registers, by carrying down the brilliancy and intensity of the upper tones.

This exercise can be practised in other keys than C according to the pupil's ability to keep a free, unforced tone, in no way breathy or flabby because a free, open throat is employed.


9♭
ah
la
la be da
la be da me ni
etc.

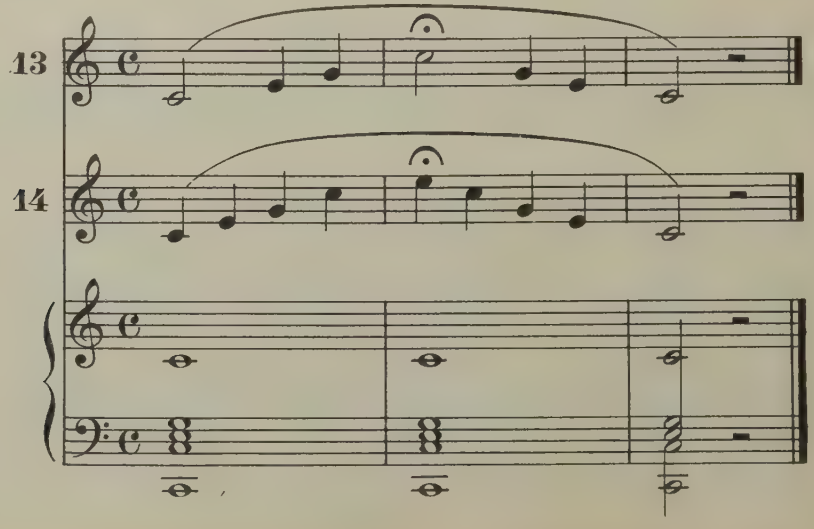
Preparation for Agility

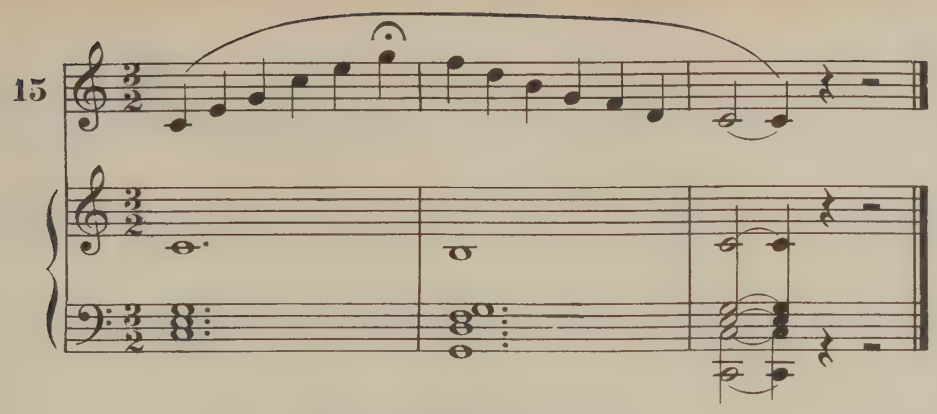
Exercises 10, 11, and *12* are intended to continue the work of legato joining without skips. Use a considerable variation in tempo from slow to fast. In the latter form it is preparatory to the exercises in agility which come later. Use no accents in these exercises—one *unchanging* tone quality and power from beginning to end.



Preparation for Arpeggio

Exercises 13, 14, and *15* are preparatory to a study of the arpeggio and to agility, as worked out on page 159. Practise slowly at first, carefully joining each note to the succeeding one with complete legato effect, that is a glide, easy, unforced, with no feeling of pushing between the notes, unchanging tone quality and power, unless on the notes marked with a hold the teacher should desire a crescendo. As the tempo is increased one approaches agility. As a rule any defect in the perception of pitch on the part of the pupil will show in descending rather than ascending—for the reason that it seems to be easier to come down than to go up, and therefore the tension is relaxed at the same time that the breath is giving out. Both must be carefully conserved.





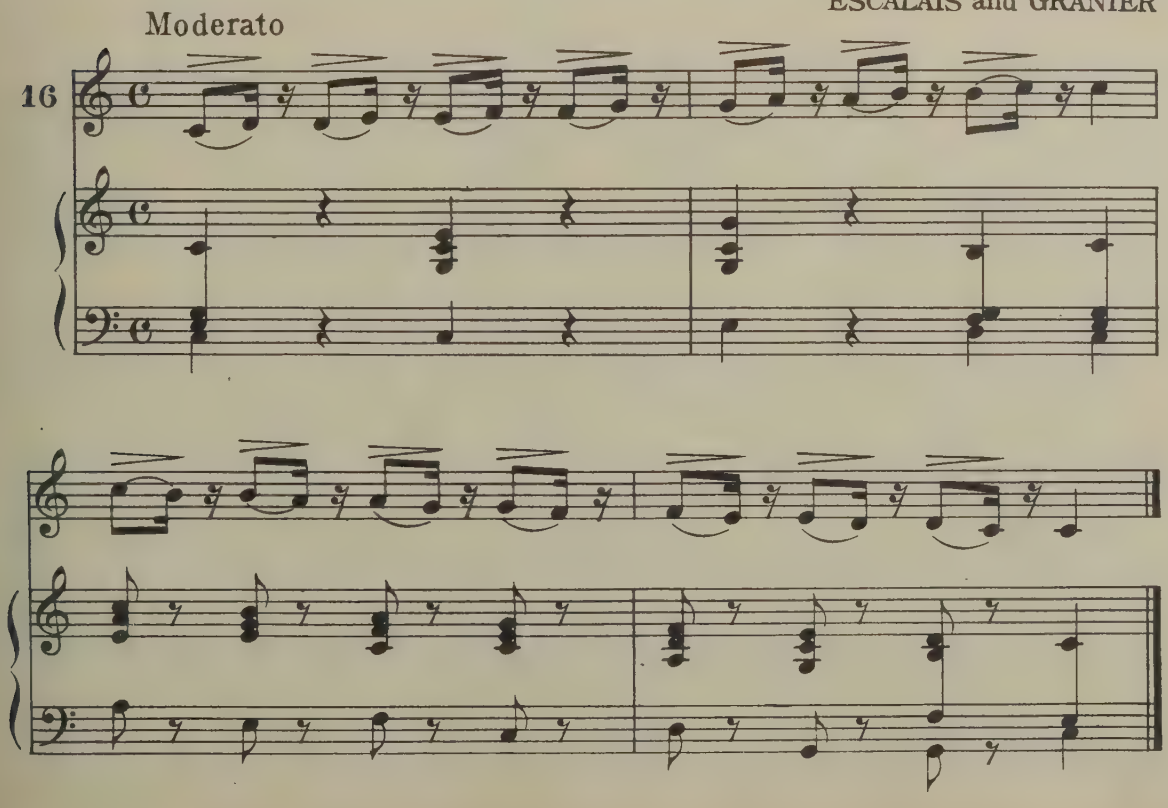
The Divided Beat

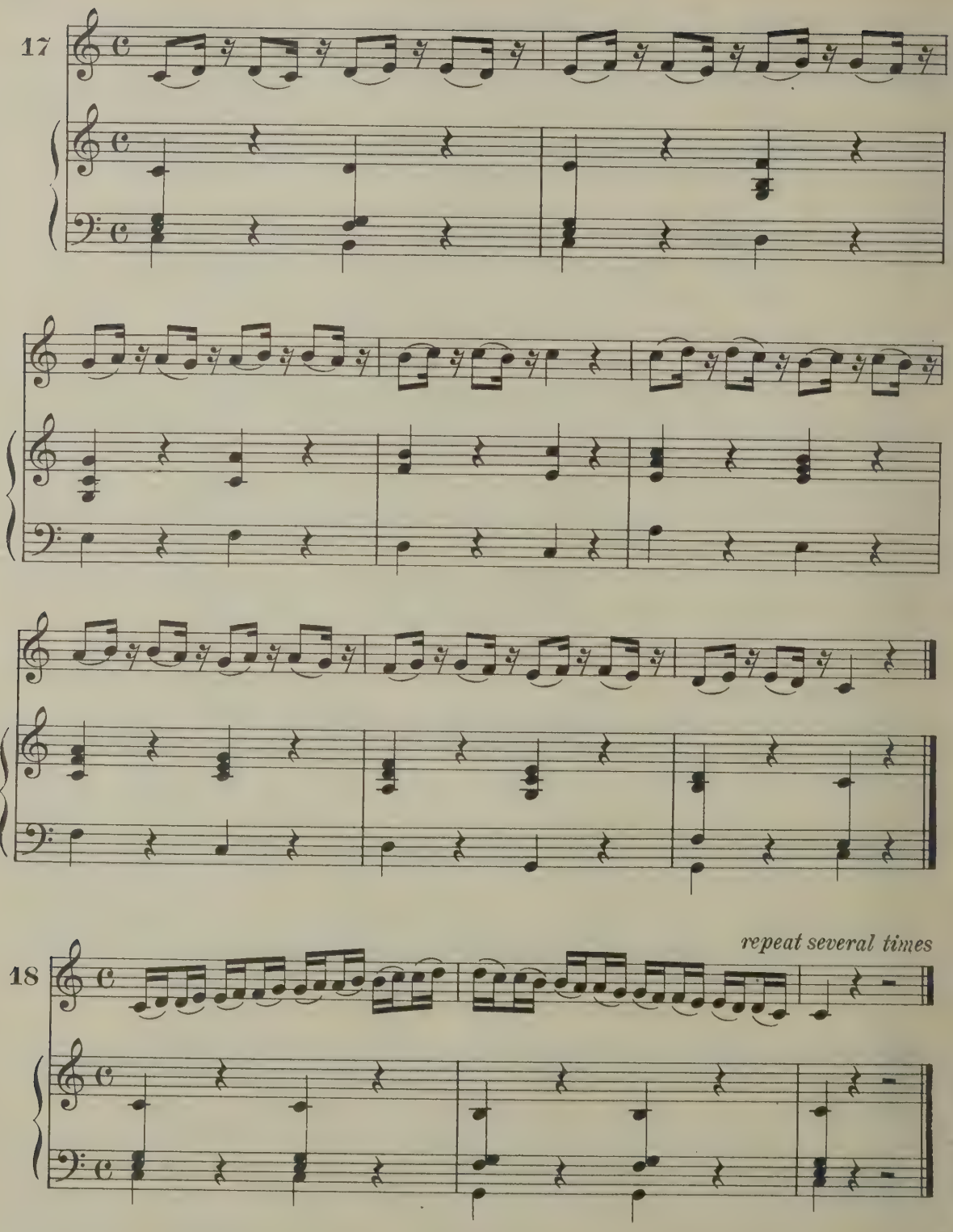
Duplets

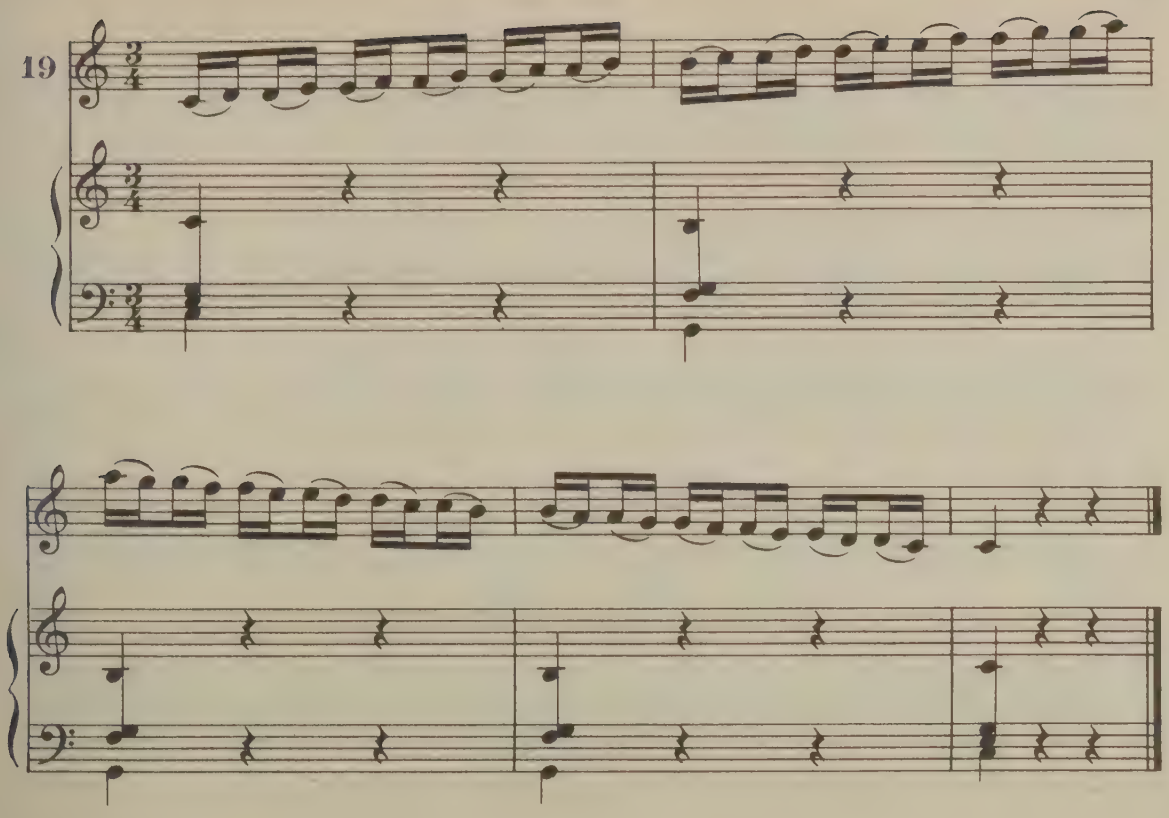
Exercises 16, 17, 18, and 19. The exercises in this series are in the form of duplets, that is two-note groups, in diatonic progression, ascending and descending. They should be sung with a variety of vowels and syllables as directed by the teacher. The points at which breath is to be taken should be marked by the student so that it will always be done at the same place. Attention is called to the fact that the second of a two-note group is shorter than the first. This is effected by cutting off the breath supply by the action of the abdominal muscles, not by checking with the throat. The glottis stroke in beginning or ending a note must be avoided. In the case of a succession of duplets, such as one often meets in florid vocalization, the second note is usually shortened even if the notation is the same as for the first note.

Sing these exercises somewhat slowly at first, later increasing the tempo, but always with light, easy action.

ESCALAIS and GRANIER




17
18
repeat several times



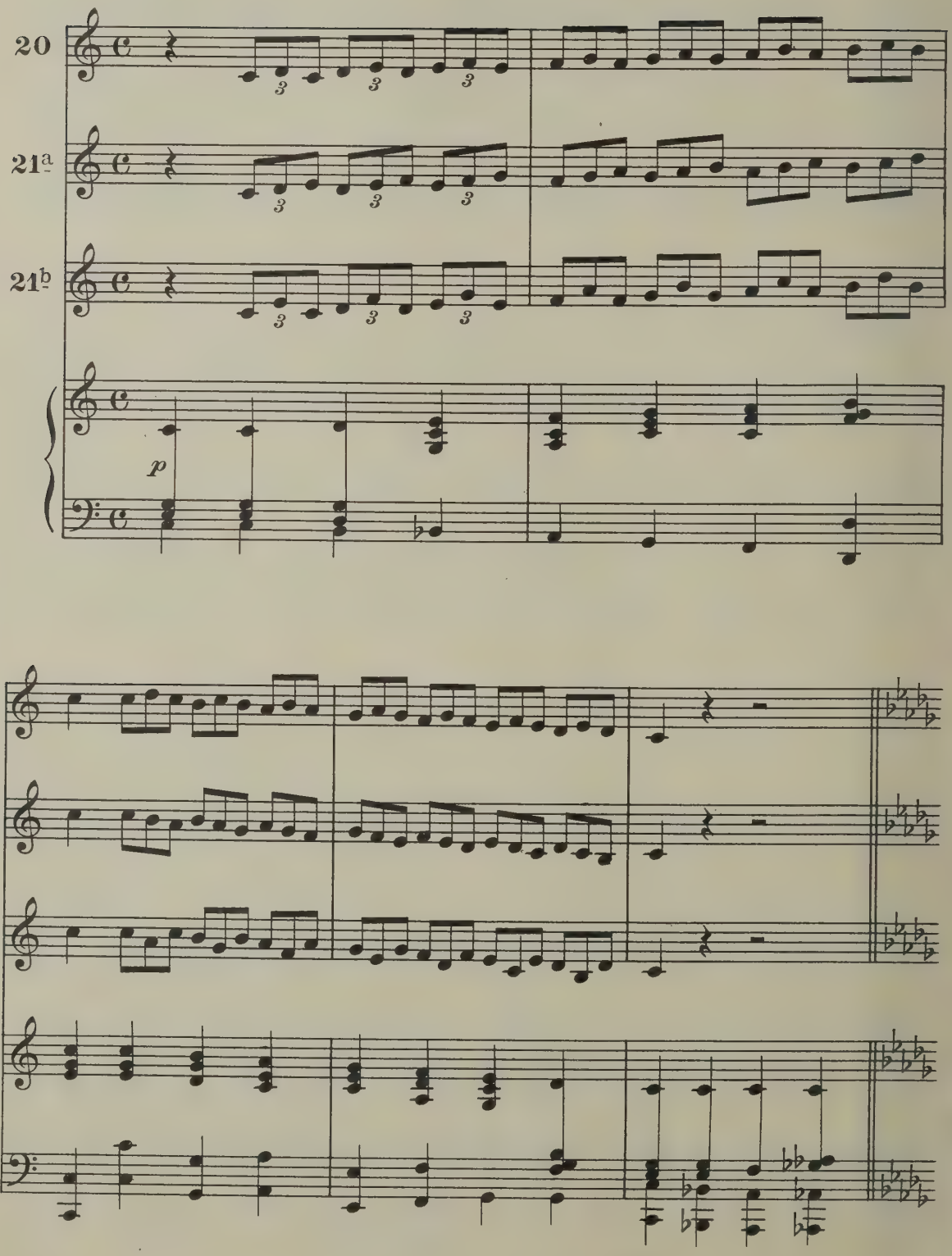
Triplet Figures

Exercises 20, 21, 22, 23, 24, 25, 26, and 27. These exercises furnish practice in various triplet figures; they are, however, almost entirely void of skips. The usual plan of slow time at first should be followed. When a more rapid tempo is used the entire series is an admirable introduction to the study of agility. Each phrase of two or three measures is to be sung in one breath. Care must be taken as to intonation, particularly when the tempo is increased; the tendency in general is to obscure the whole tone progression, although in some passages, such as in Handel's runs it is easier to sing them faster than they should go rather than to restrain one's enthusiasm to the proper point.

Exercises 21a and 21b are carried through two keys only, C and D♭. It is intended, however, that the figures in both should be taken through the various keys up to G, just as has been done on the printed pages with Exercise 20. The accompaniment given for Exercise 20 will serve for both 21a and 21b.

In a figure such as is used in Exercises 20, 21b, 25, and 27 a noticeable tendency will be to sing the higher tone of the group with a slight jerkiness which frequently results in a weaker tone. For example the figure of even eighth notes ♫ will probably become ♫. Knowing this tendency both pupil and teacher should take special pains to make sure that the second note of the group is given the same time value as the other two, and that the amount of tone (weight of tone) is the same on each of the three tones.

In other figures, for example in number 21a, the tendency will be to shorten the last of the three tones and also to accent the first of each successive group because these notes outline the scales, ascending or descending. It is true that speed has some bearing on the matter of execution. What was said in preceding sentences is especially applicable to the exercises when they are sung at a slow or moderately slow tempo. Sung at a more rapid rate of movement the attack is somewhat lightened; but even then the pupil's effort is to give to each successive tone the same tone value and body of tone.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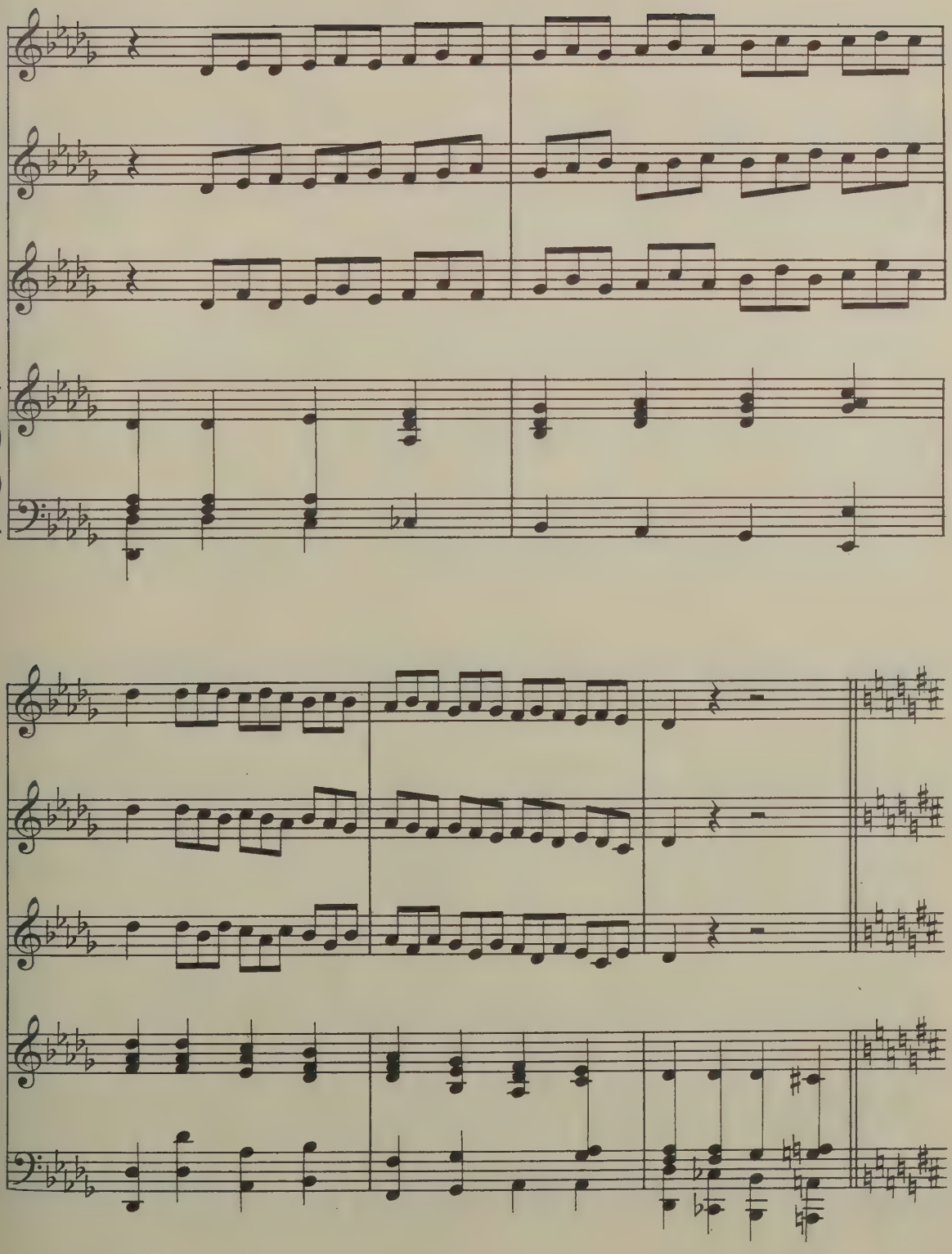
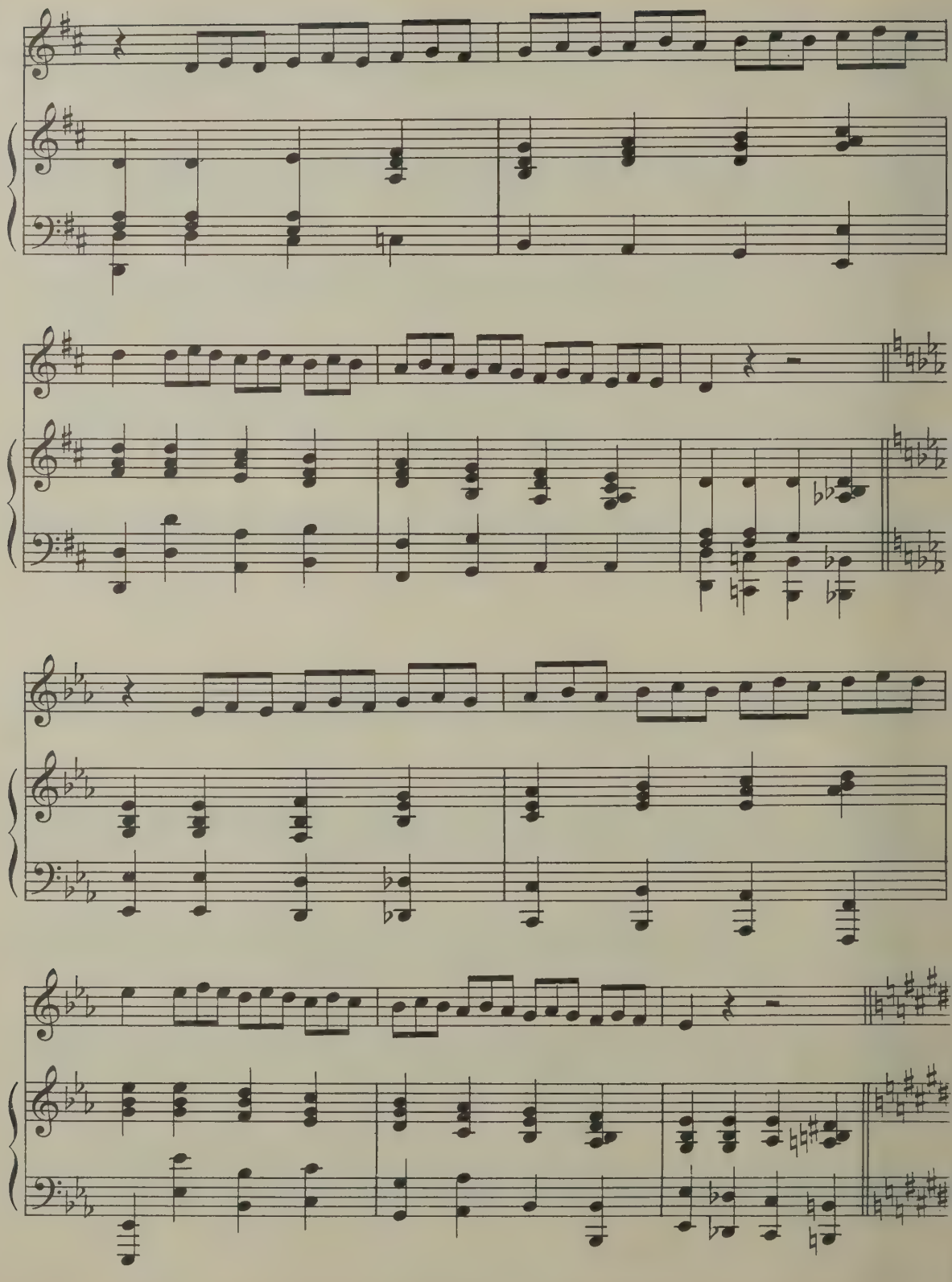
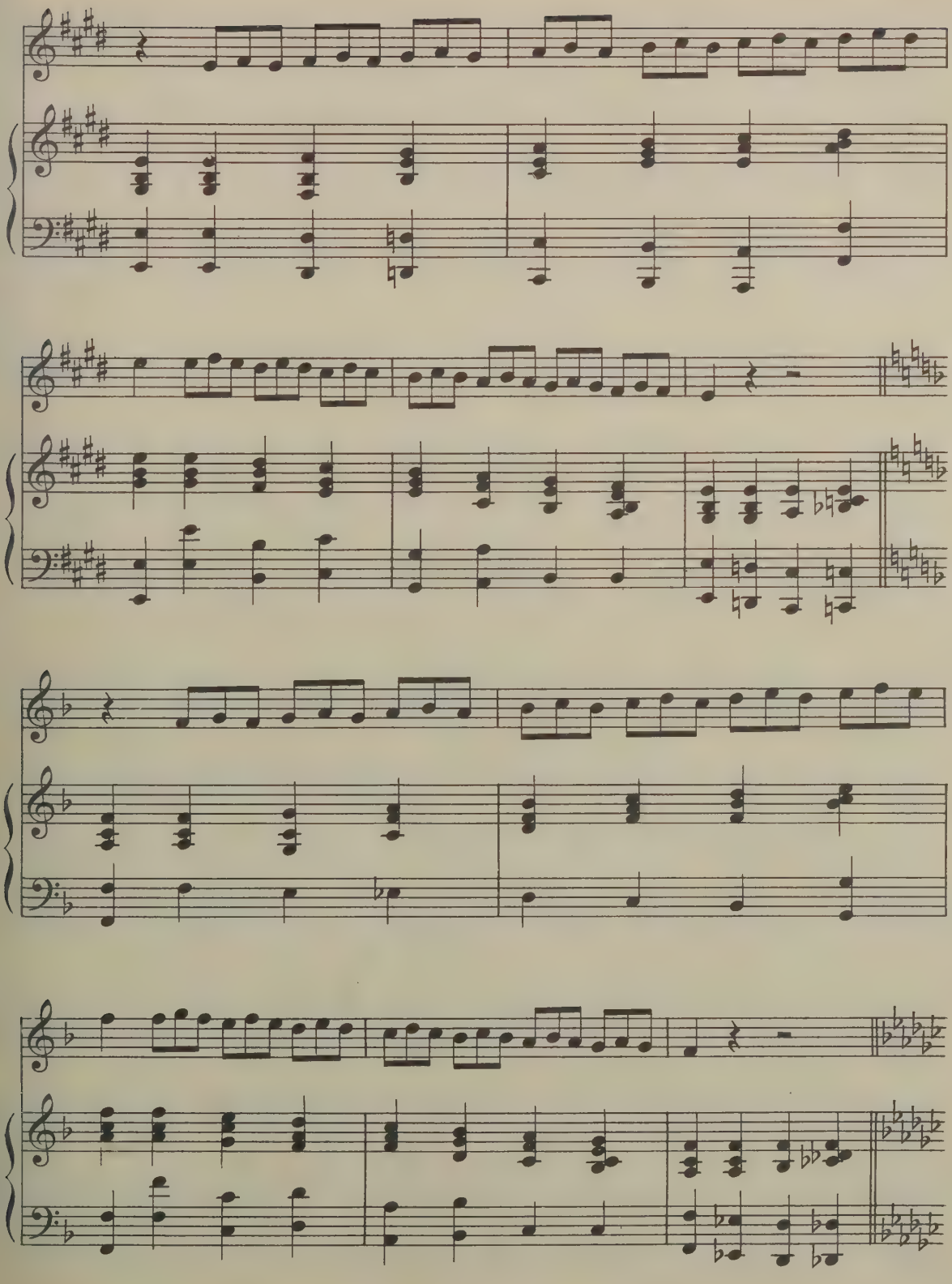
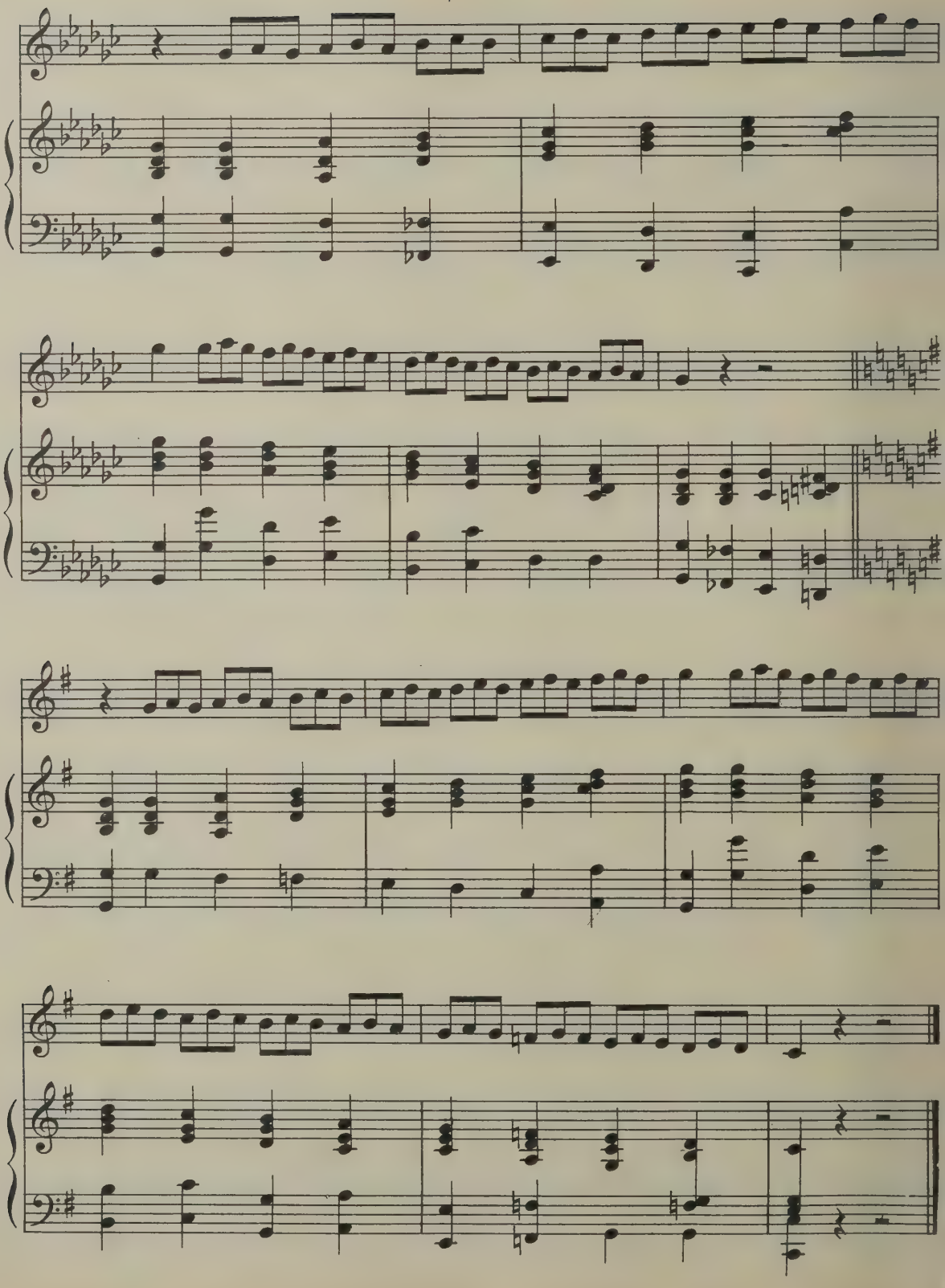
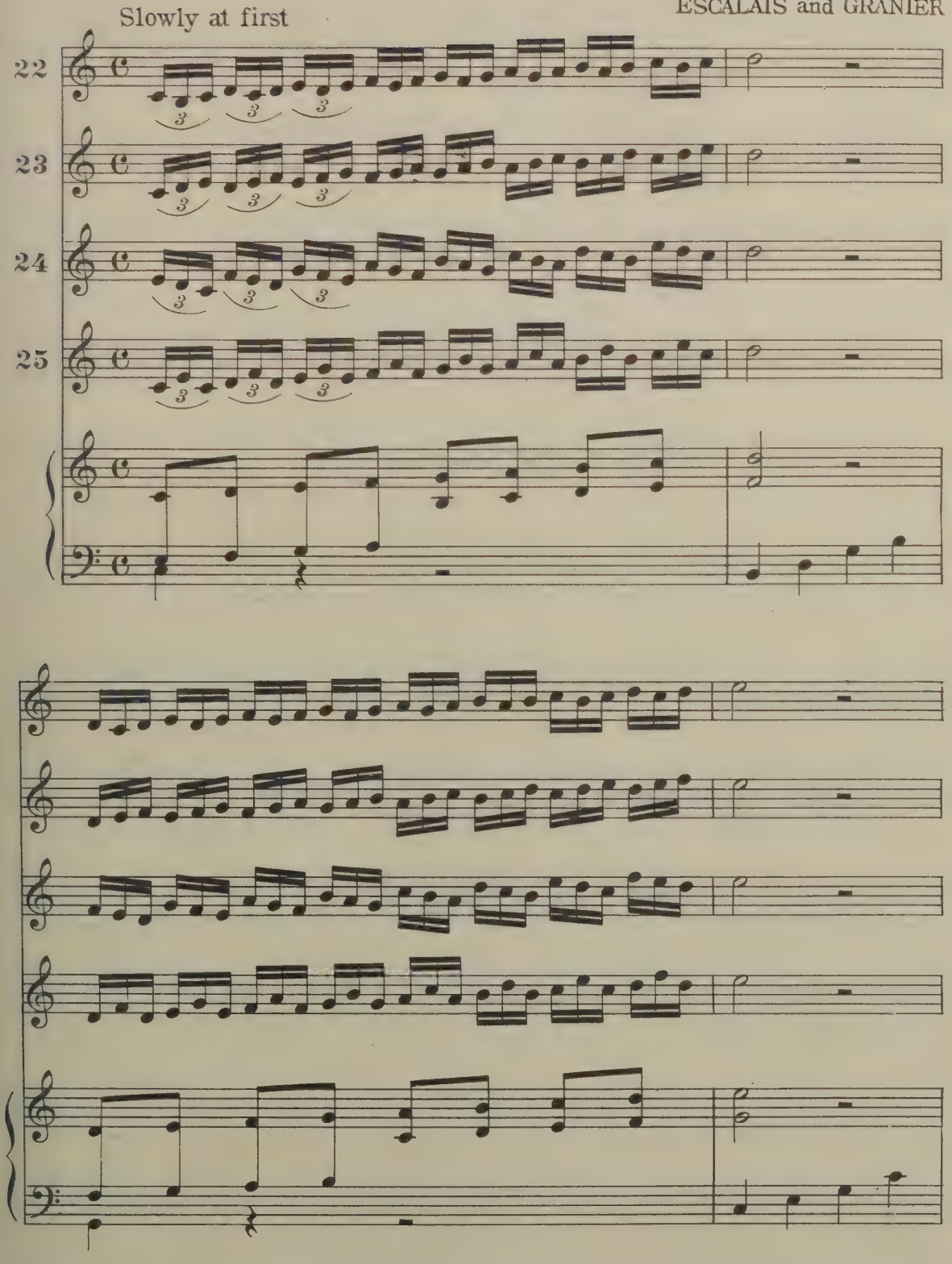
21a
21b
p










Slowly at first
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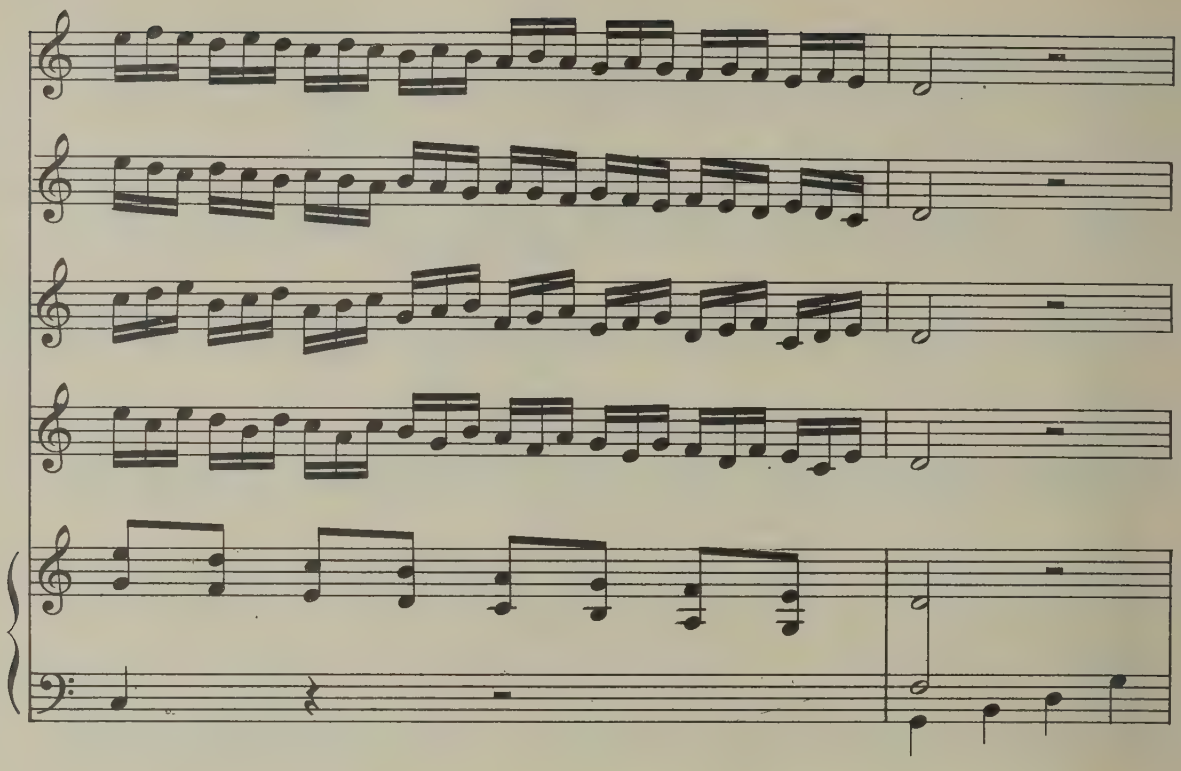
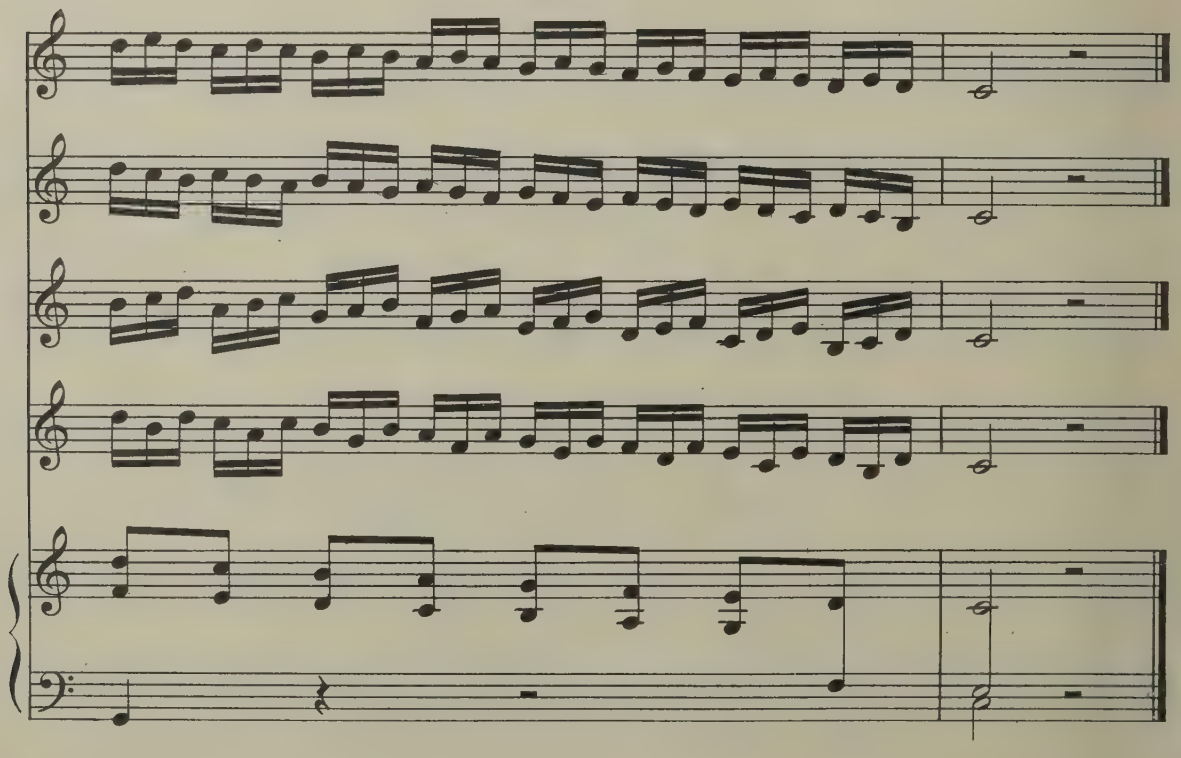
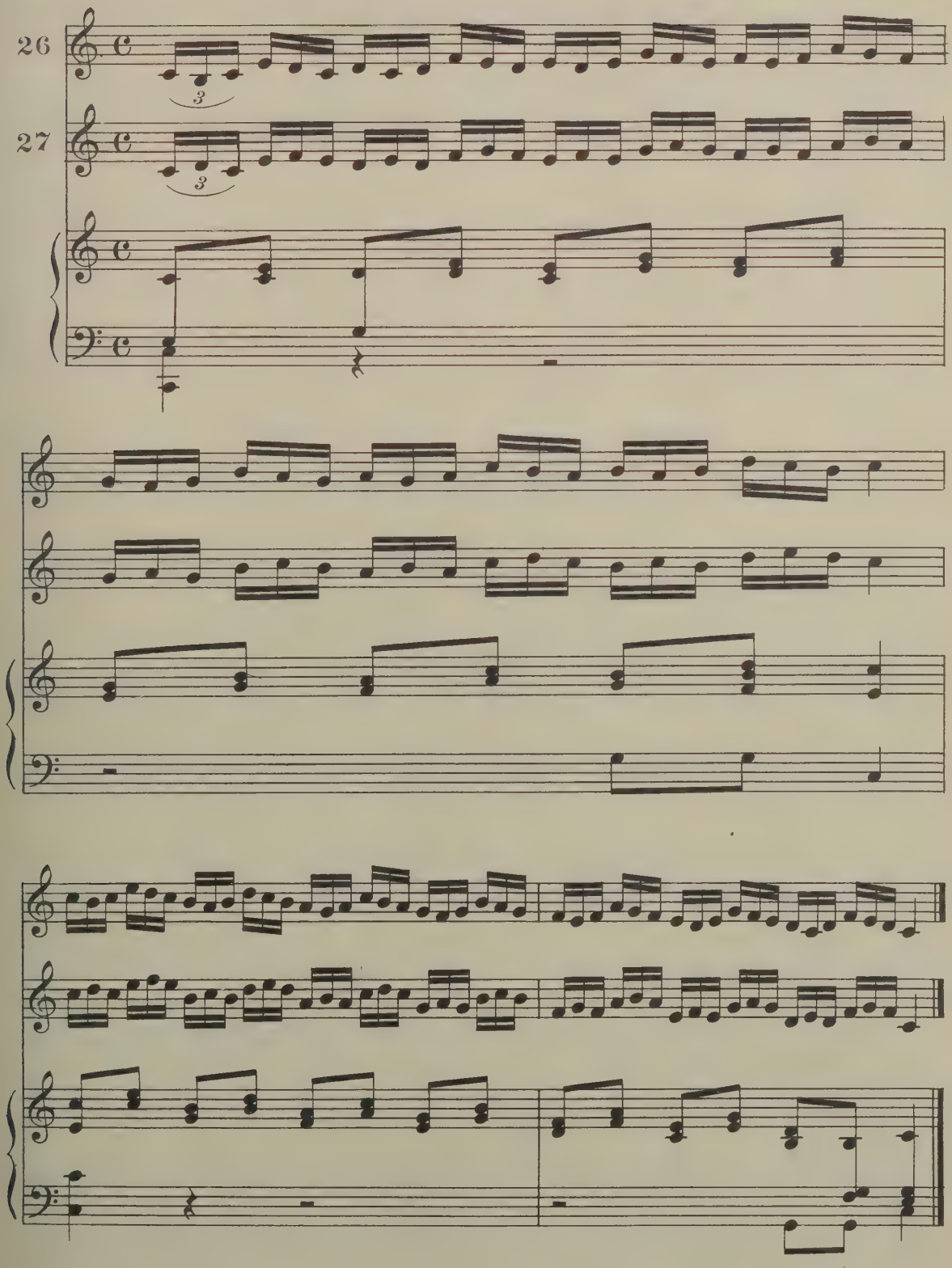
24
25






26
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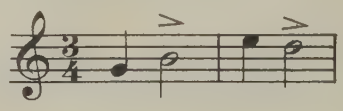
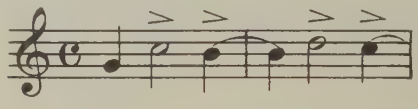
Syncopation

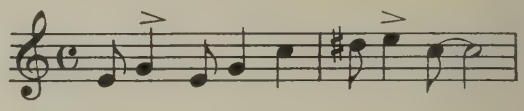
Exercises 28 and 29. A form of rhythm, much used in modern music, both vocal and instrumental, is introduced to the student by these exercises. It is the syncopated movement—an alteration of the regular rhythm produced by placing the strongest emphasis on a part of the measure not usually accented, thus:



It is also made by means of a tie from one measure to another, thus:

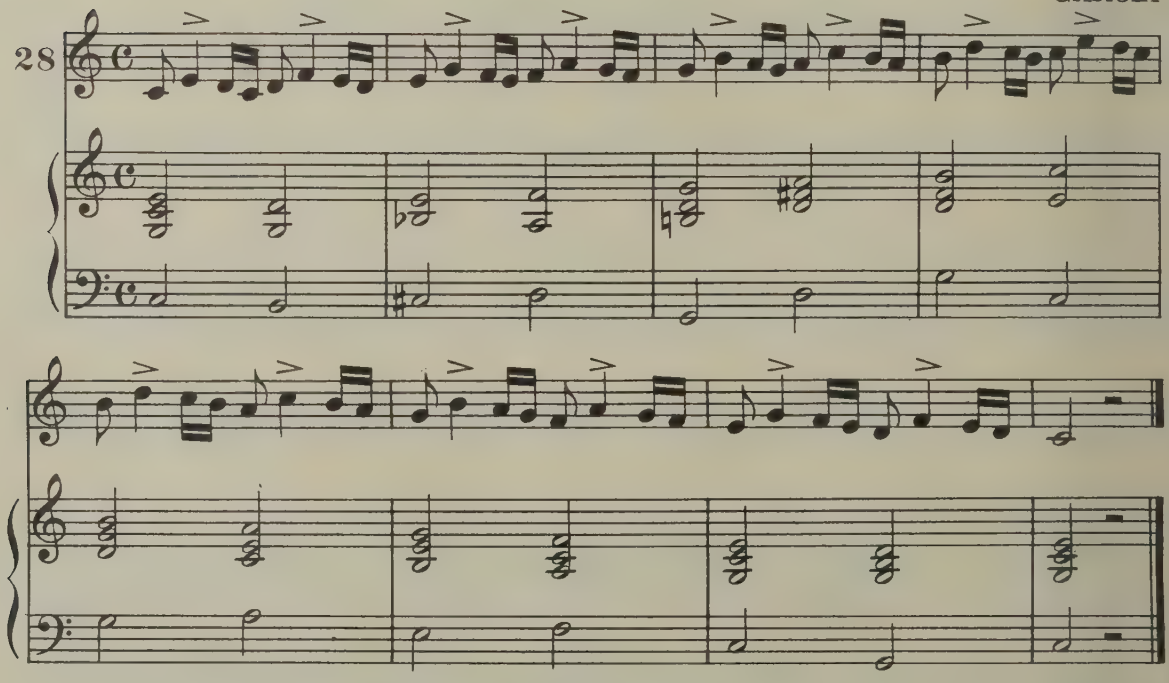


A third method, exemplified most familiarly in the so-called ragtime, is brought about by placing stress on a note on a broken count of the measure, thus:

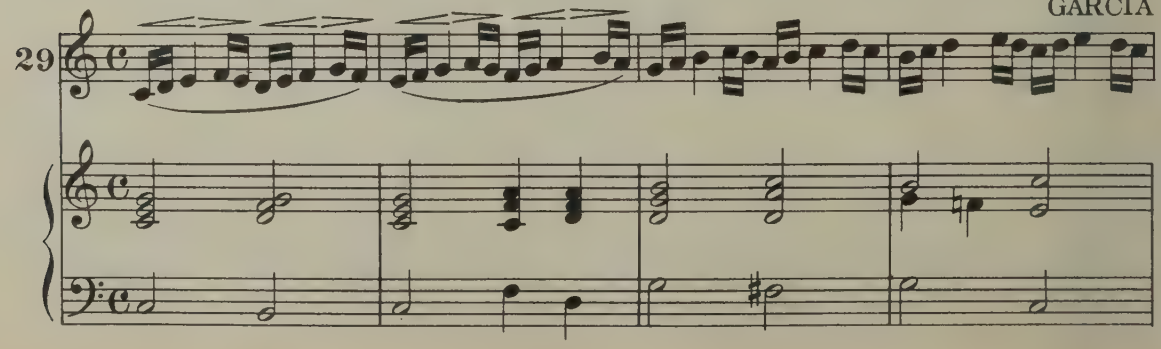


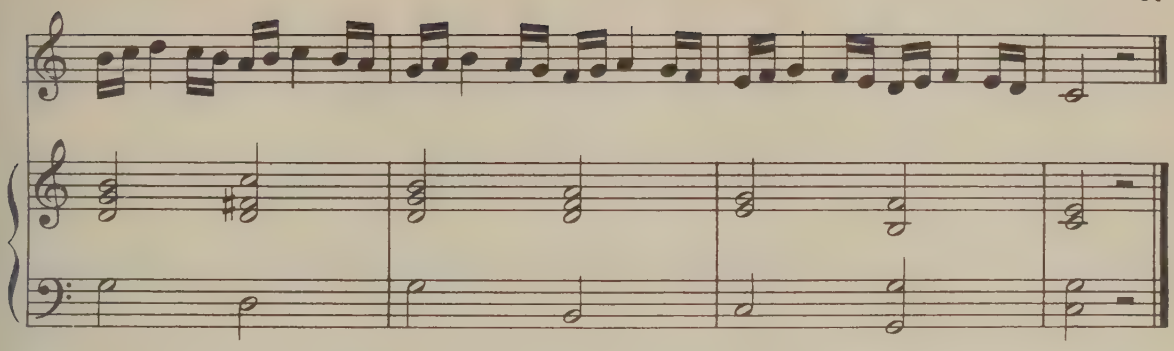
In Exercise 28 an accent mark has been placed above the syncopated notes. This may be disregarded if the teacher desires—in the majority of cases the student will give sufficient accent without conscious effort. In Exercise 28 the notes of each figure occupy a third, and in Exercise 29 they have the compass of a fourth. Taken slowly these exercises are helpful in establishing the principle of legato connection; at a rapid tempo they are introductory to agility.

GARCIA



GARCIA





The Legato

By A. B. Bach

LEGATO consists in fully sustaining each note up to the commencement of the succeeding one. Accordingly we sing legato when the current of air proceeding from the chest is continuous. If on the other hand we should allow the sound of the voice to cease even for an instant before passing on to a succeeding note, all linking would be at an end, and we would get into a staccato.

While in legato it is an essential condition not to curtail a note of even the smallest part of its value or duration, in staccato singing one deprives each note of a series of a part of its value by a momentary break. In legato singing, precisely as in *portamento di voce*, the singer must progress with his voice from note to note in close junction, without even the remotest tendency to touch on any intervening note not marked by the composer, and he must distinctly sound each note to be sung.

The teacher must endeavor to impart to his pupil a correct legato by his living example.

One may first learn to join two, then three and four notes, and then progress to an octave.

Scales must first be sung in the slowest time; with increasing power of execution the measure may be gradually accelerated.

A great, yet not the least common mistake of beginners, is to change the vowel in singing one and the same scales; in other words, to fail in purity of vowel-formation. The vowel with which the scale is commenced must be continued unaltered to its very end.

A correct position of the tongue is of the greatest consequence for purity of vowel sound. Most faults as to timbre arise from a false and uneasy position of the tongue. If such is the case with normally formed tongues we can easily perceive of what importance is the scientific training of abnormally compact and heavy tongues. Unusually thick tongues may be improved by assiduously pointing them, and by freely, though without forcing, extending them forward so as to make the muscles more supple.

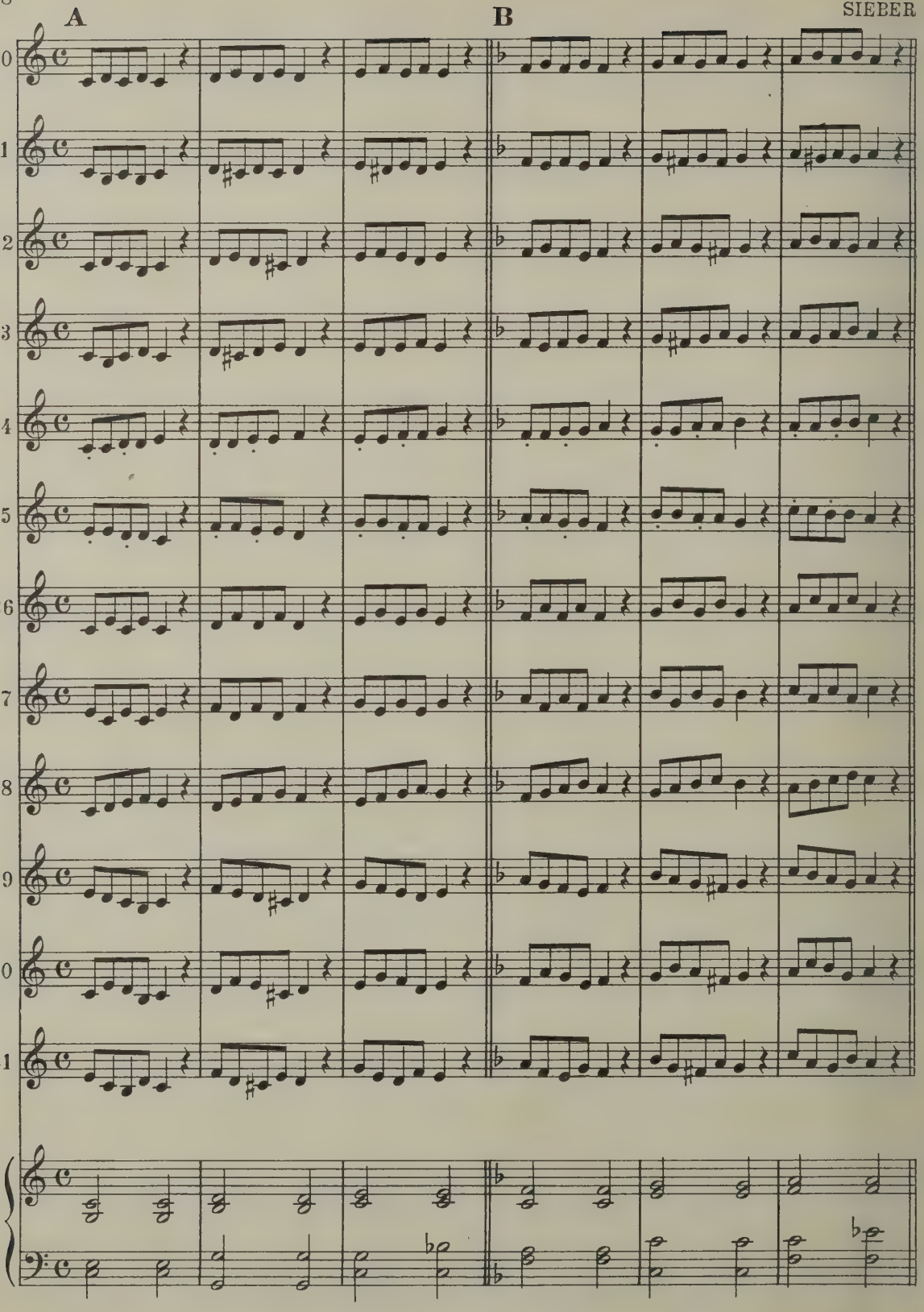
Pointing the tongue is best effected by practising for some time *prestissimo*, the syllable *di* on any of the notes of the middle register, first with a gentle and later on with a more decided start. The procedure here described may not at once attenuate a thick tongue, yet it will certainly impart to it a greater facility of motion.

Tosi observes: "Let the teacher well understand that a good voice improves if led by degrees to quick movements after being well-practised in sustained notes; but that, on the other hand, it becomes mediocre if it at once rushes at rapid passages to which its organs have no time properly to adjust themselves."

[This instantaneous adjustment is the secret of all good singing,—and good singing may be expected of a mediocre voice; whereas persons with beautiful natural voices may and often do sing badly. It is the rare combination of a beautiful voice, beautifully trained, that brings fame to its fortunate possessor.—D. S. B.]

Moving Tones

Exercises 30 to 41 inclusive: In the Compass of a Second, a Third, and a Fourth. Again let us repeat that it is not expected that each pupil is to use every one of these exercises. The teacher is to be the judge of how many and which ones are needed by the pupil. It may happen that a passage in a song causes some trouble, and in such a case one of these short figures may prove helpful.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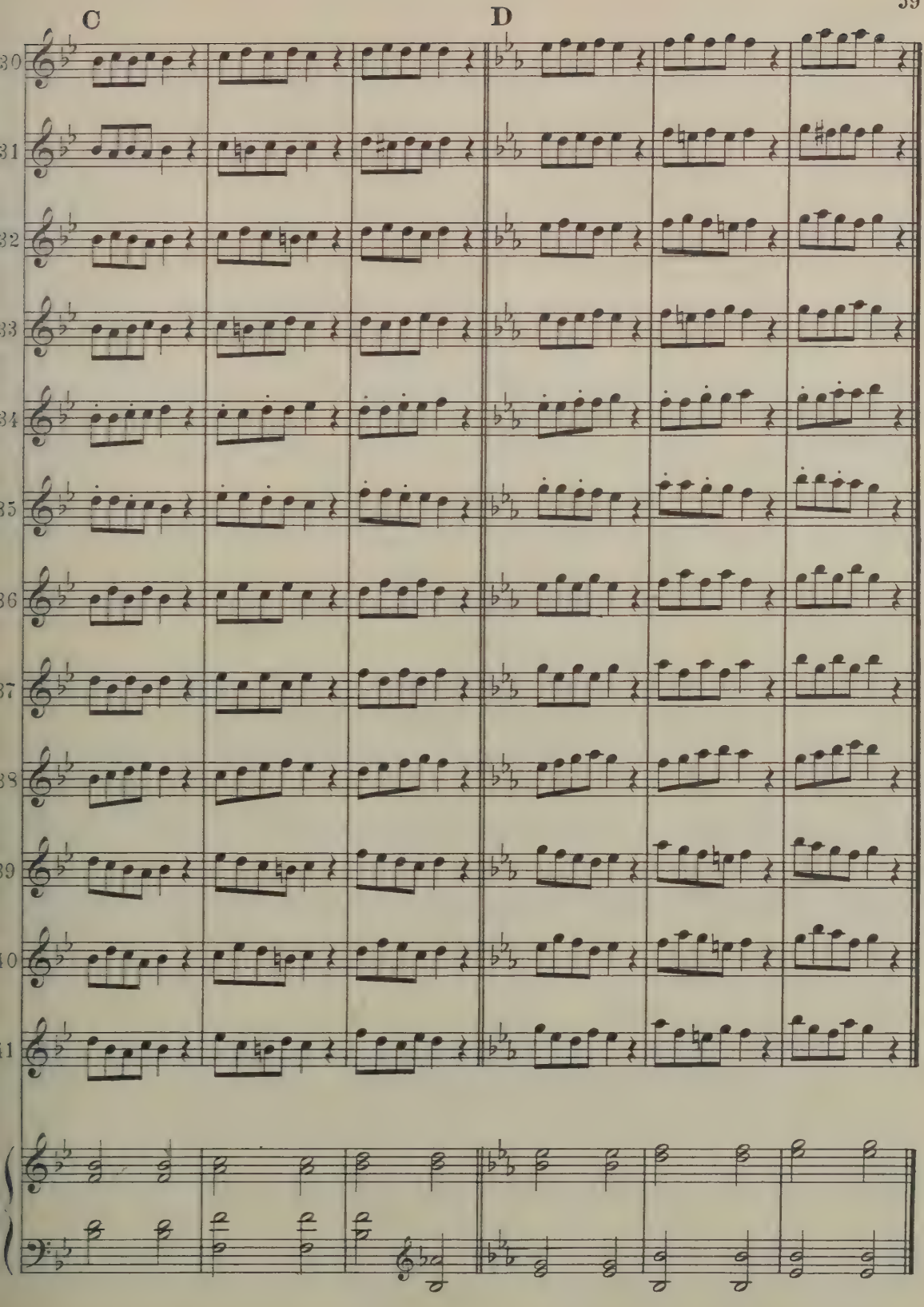
C
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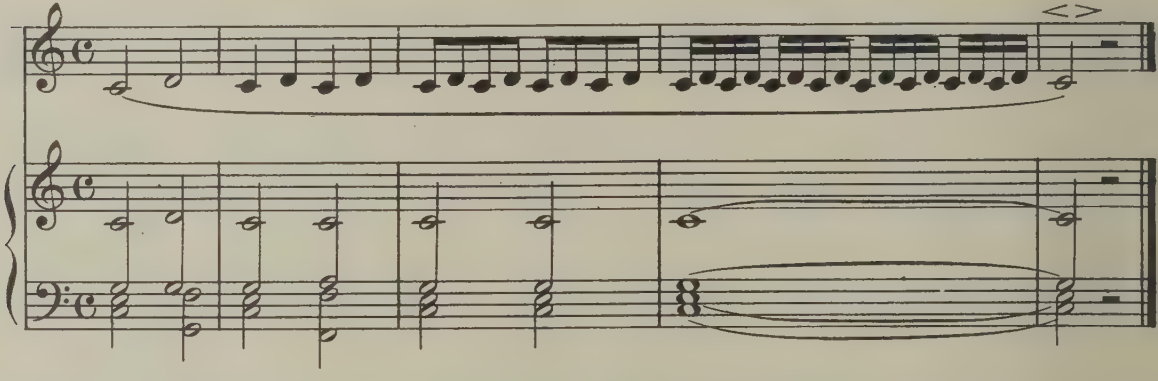
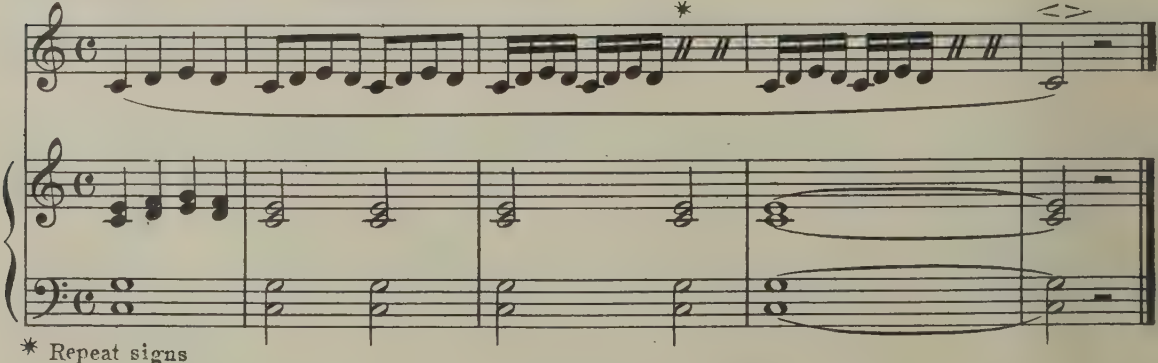
Exercise 42: In the Compass of a Second. This and the following exercises (42 to 49, inclusive) should be transposed into other keys according to the needs of the student. The teacher should specify the vowel or syllable to be used.

These exercises are not meant as studies in agility although they may be considered as preparatory to that style of execution. For this reason the tempo is not rapid and all tones are to be well-sustained. That is, in addition to being studies in legato execution (joining together successive tones), they are also studies in singi sustained tones.

An important point in the singing of exercises that all passage work is to be given with the utmo possible smoothness, each successive tone with t same time value and power of tone. To make su of this point both teacher and pupil must list with the closest possible attention. Sensitivene and power of discrimination is to be cultivated.

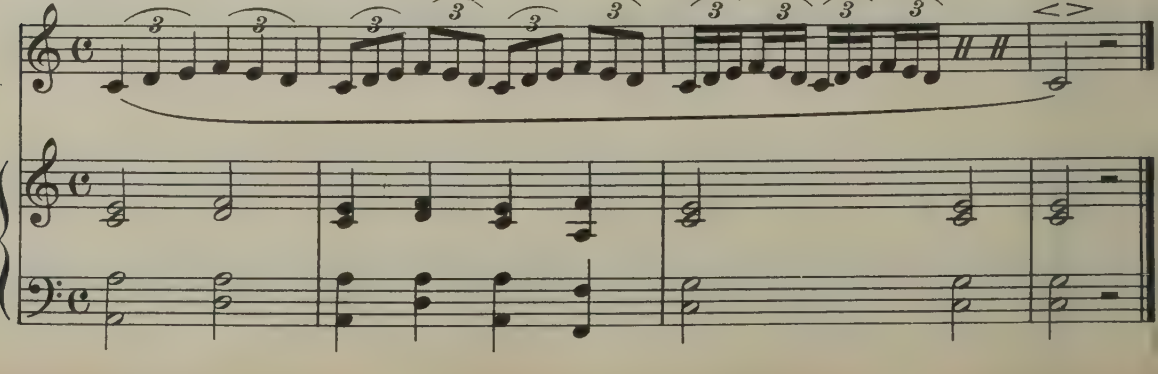


Exercise 43: In the Compass of a Third

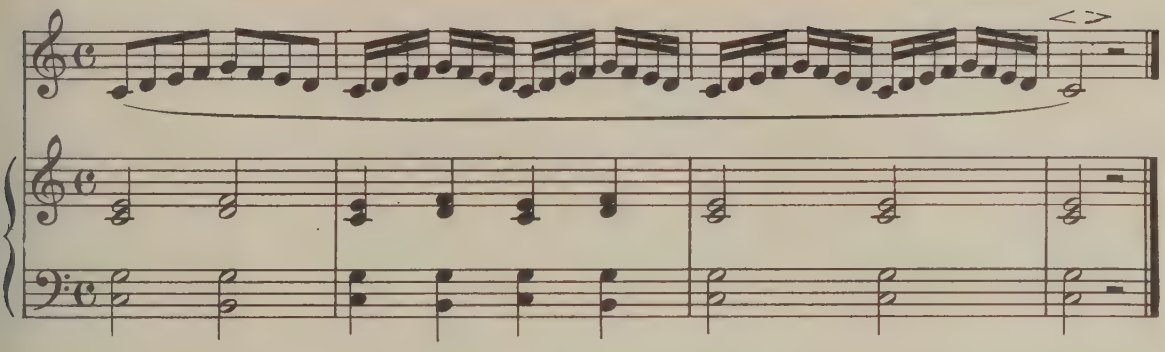


* Repeat signs

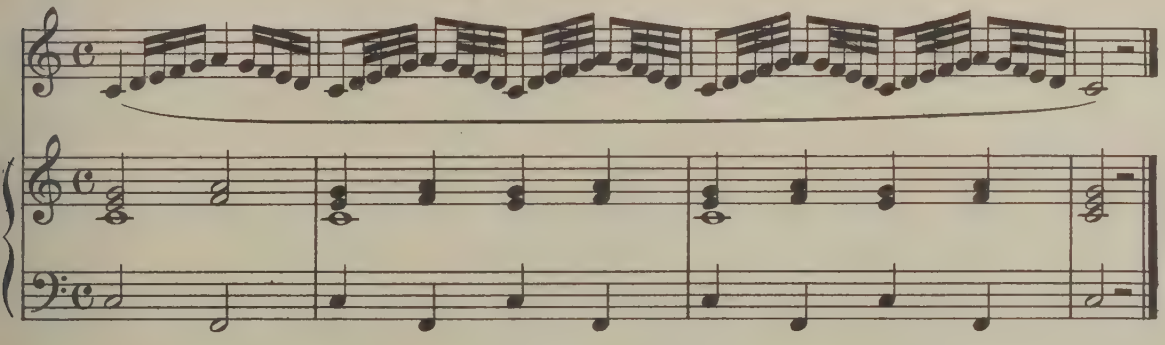
Exercise 44: In the Compass of a Fourth



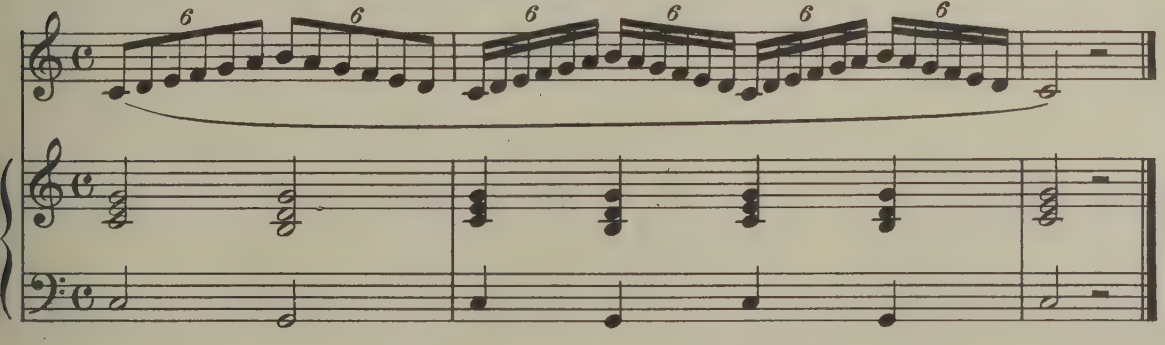
Exercise 45: In the Compass of a Fifth



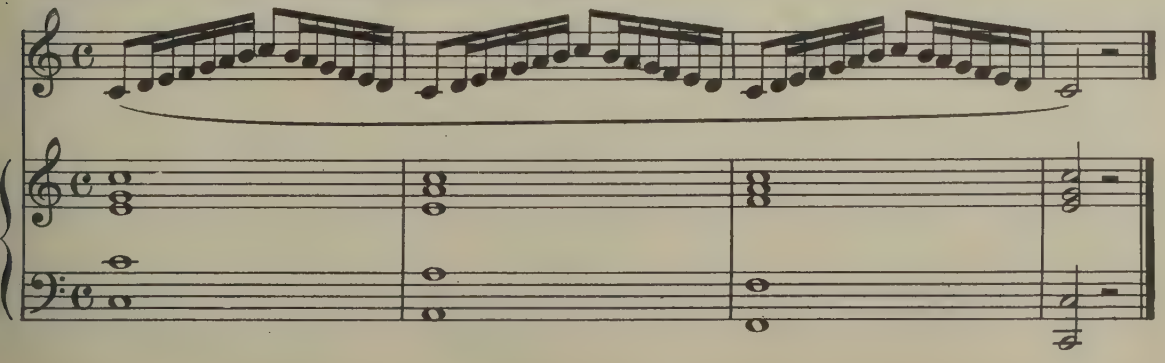
Exercise 46: In the Compass of a Sixth



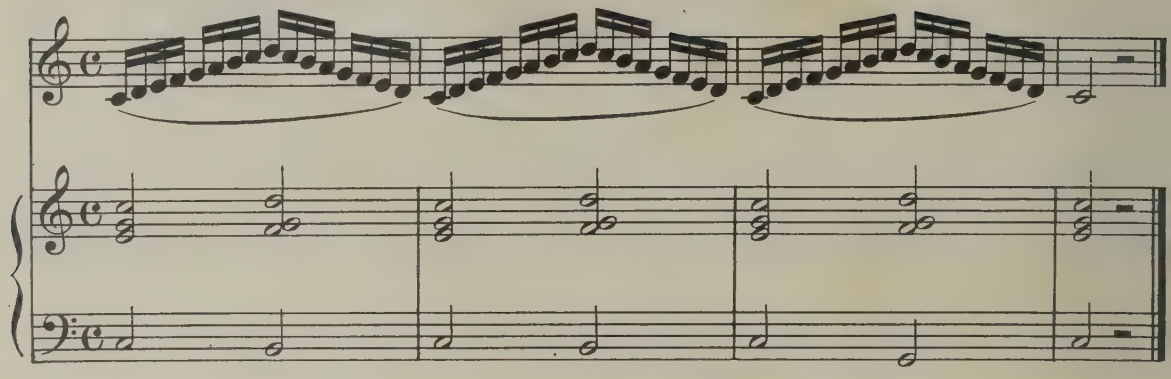
Exercise 47: In the Compass of a Seventh



Exercise 48: In the Compass of an Octave



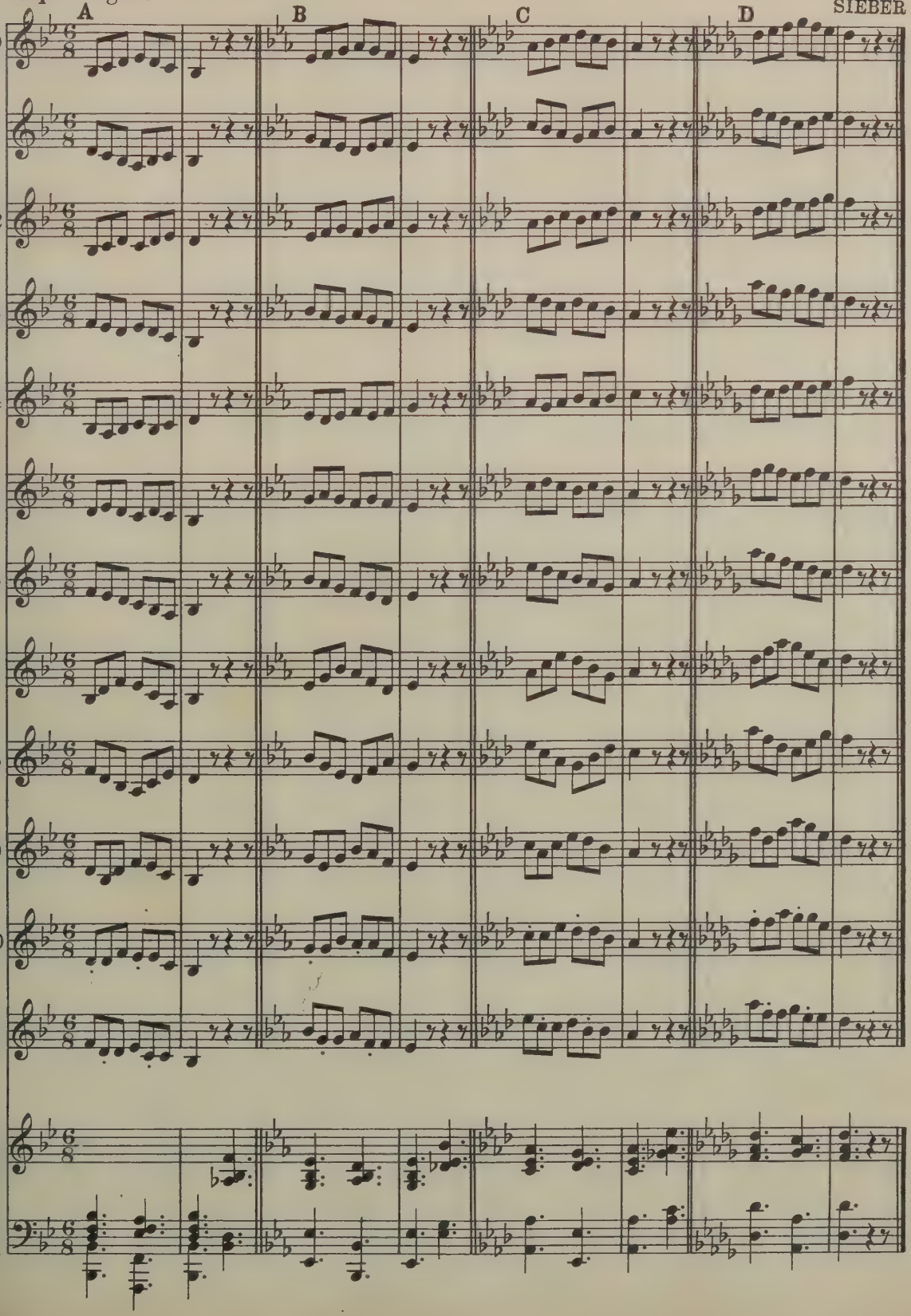
Exercise 49: In the Compass of a Ninth



Nasal sounds arise from the insufficient elevation of the soft palate and uvula, and the consequent imperfect closure of the *choanas* (internal nasal cavities), by which imperfect closure a part of the air is allowed to escape through the nose. A nasal sound may also arise from an undue elevation of the tongue towards its root, by which the tone is diverted into the nasal cavities. This fault is best cured by executing before a looking-glass, and with a moderately open position of the mouth, the operation of raising the soft palate, and at the time maintaining a level position of the tongue, so that it gently touches the lower teeth. Subsequent to this exercise, which may be repeated before the glass a few times daily, et the syllable *di di di* be sung from ten to twenty times on notes of the middle register. We choose this syllable because the consonant *d* promotes a forward direction of the tongue, and the *i* (ee) induces the most effective raising of the soft palate.

Guttural sounds have two causes; either the windpipe is pressed and strained by forcing the breath and using it too violently, or the epiglottis is not sufficiently raised, owing to which the tone rebounds from it, and is thrown back into the windpipe. In most cases an unsteady position of the tongue or an insufficient restraining of th breath creates the mischief. The guttural soun very often occurs with a singer possessing a lo voice, who is anxious to give particular power t his lowest notes, and imagines he can effect th by an unnatural depression of the larynx; thi however, produces a contraction and compressio of the throat which deprives the tone of all beaut and freedom. Though the low notes may thereb gain in power and depth, the tone will always b unlovely, and will remind one of the lowing c certain domestic animals. Besides, this unnatura forcing of tone in a short time affects and spoi the notes of the middle register and ultimately th higher notes also.

Palatal sounds arise from an upward arching c the tongue, by which the tone is diverted towar the soft palate, and is prevented from striking th proper part of the hard palate close above th teeth. Here, again, the want of a quiet positio of the tongue is the cause of faulty tone; and th unpleasant palatal sound must here also be pr vented by keeping the tongue in a level positio with its point gently touching the lower teet thus allowing the concentrated jet of tone to strik the hard palate alone.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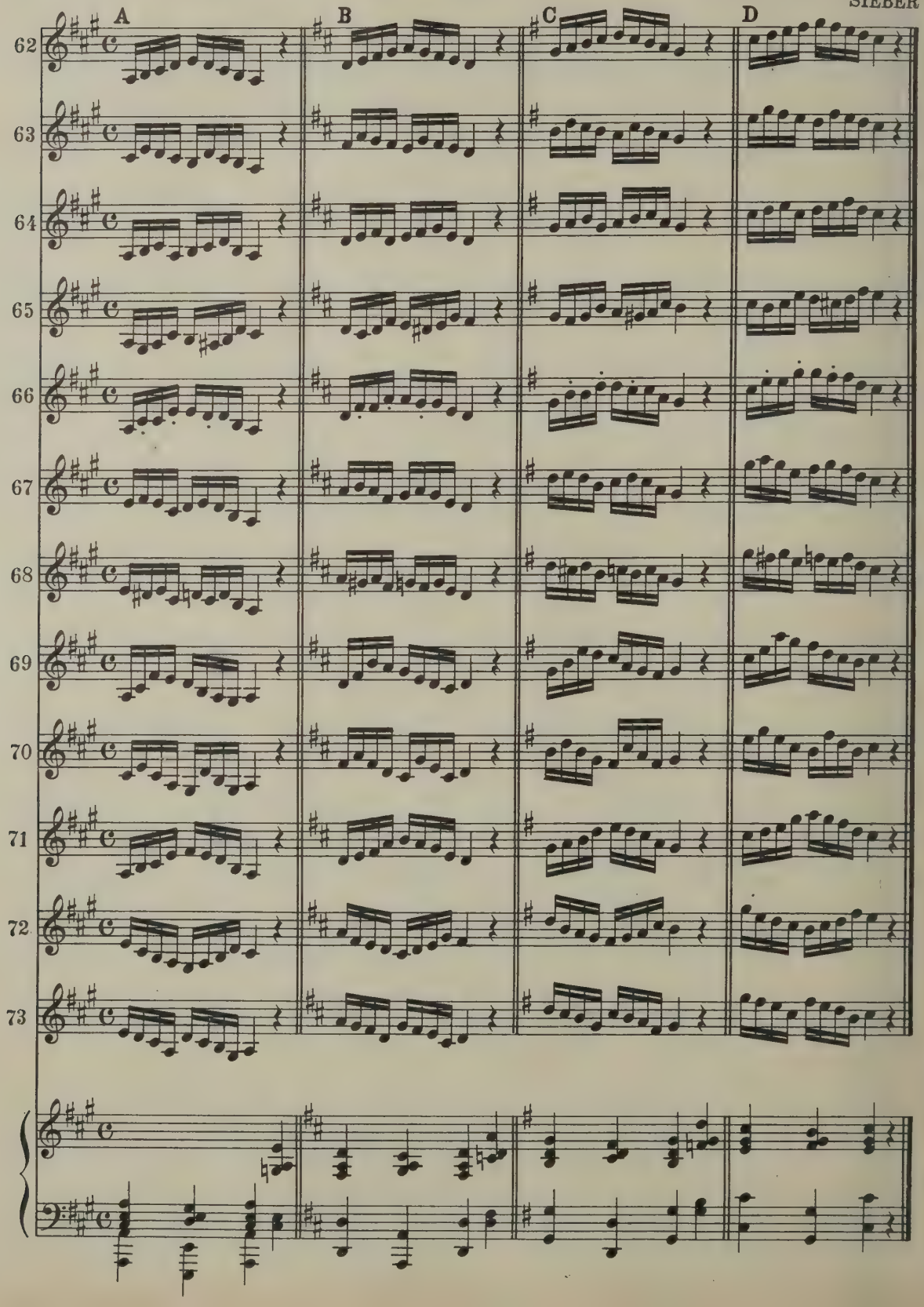
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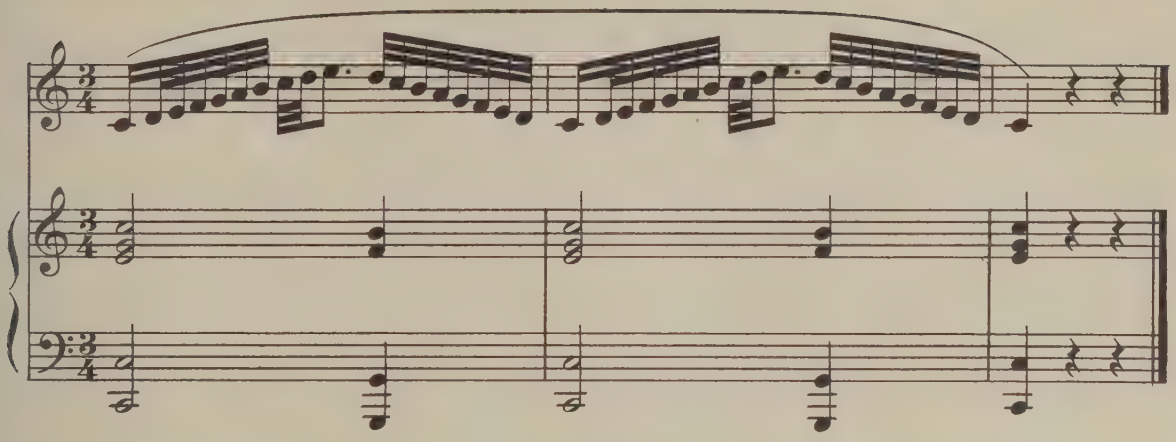
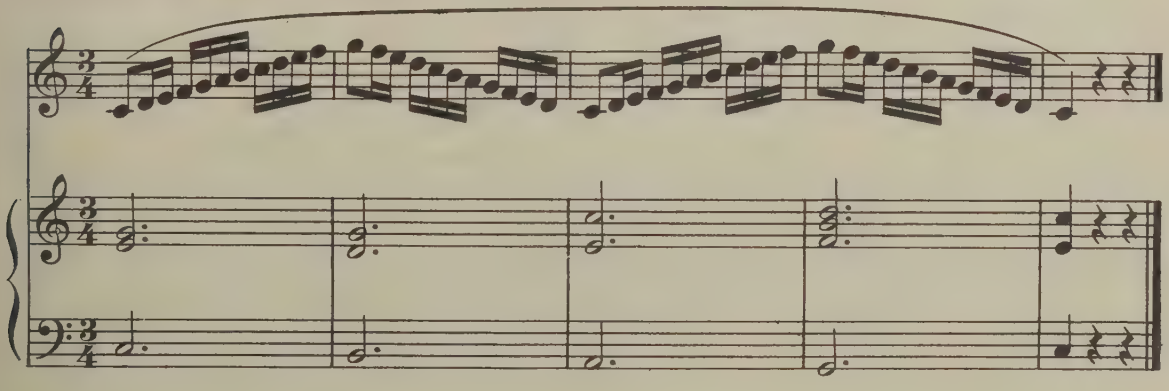
Exercise 74: In the Compass of a Tenth



Exercise 75: In the Compass of a Twelfth



The tendency of the pupil will be to increase the effort as the voice proceeds up the scale and also to sing louder. The better way in preliminary study is to sing with absolute evenness, unchanging power, and absence of effort. The highest note in the passage may be sustained momentarily but the pupil should avoid landing on this high pitch with a "thump" or accent. Listen for smooth connection.

An effective method, one employed by a number of teachers, is to have pupils do the reverse of the usual tendency. Thus, because pupils are inclined to increase effort and to sing louder as a passage ascends in the scale, these teachers tell their pupils to sing more softly, that is to make a diminuendo instead of a crescendo. The pupil may not succeed to a marked degree. The advantage is in having this idea of diminuendo in mind and thus counteracting, to some extent, the common tendency. This pedagogic principle is much used by teachers, and with various modifications.

The result of a crescendo style of singing scale passages is to come out in the highest tone with considerable vigor, thus destroying the desired smoothness and legato connection. A good legato has been defined as a string of pearls of absolutely equal size each touching another at one little point in the surface of each. So the successive tones of a scale must be continuous without variation in time value or power of tone. Listen! Listen!! Listen!!!

Equalization of Registers

THE term Register is unacceptable to some teachers. It is used in this book because it denotes certain facts or phenomena of vocal experience, even if somewhat loosely. It is not to be understood that the editors advocate "training the voice by registers."

The old Italian masters and writers recognized two registers, to correspond to an apparent mechanical change in the production of vocal tone—the chest and the head registers. The disposition of later investigators is to divide into three registers, chest, medium, and head, the medium being used more as a matter of convenience in classification than to indicate a mechanical change from the chest production.

There is no need for the student to concern himself about the method used by the vocal cords in forming the various tones of the voice. His task is to locate the point at which his voice passes naturally from one register to the other, and then seek to equalize the tones by making the passage easy, smooth, and imperceptible. Practice and the habit of attentive, discriminating listening are the best means. Make the change without the feeling of constriction in the throat. Even, steady, balanced breath-control is another factor. A third necessity is an ideal quality of tone toward which to work. In this the assistance of a teacher who can furnish a good model is a great advantage.

In working for equalization the teacher will find the following suggestions helpful:

Lamperti recommends the use of the tonic chords of C major and D♭ major, which introduce E and F on which the passage from the chest to the medium is likely to occur. Sing the chord in ascending progression, legato; then take a breath and descend. For the passage from the medium to the head voice use the second inversion of the two chords, G (second line), C, E, G (above the staff), and A♭, D♭, F, A♭, in the same manner.

Marcel, a French teacher, recommends the practice of passing from E♭ to E, and then from E♭ to F, carrying the voice lightly from one note to the other.

Albert B. Bach, a London teacher, uses a short scale with the note of transition from one register to another in the middle. This scale passage is sung up and down easily and with as little breath pressure as possible. It is a matter of great importance to the student that the mechanism of the upper tones can be carried down into the lower register. This is very helpful in equalizing registers.

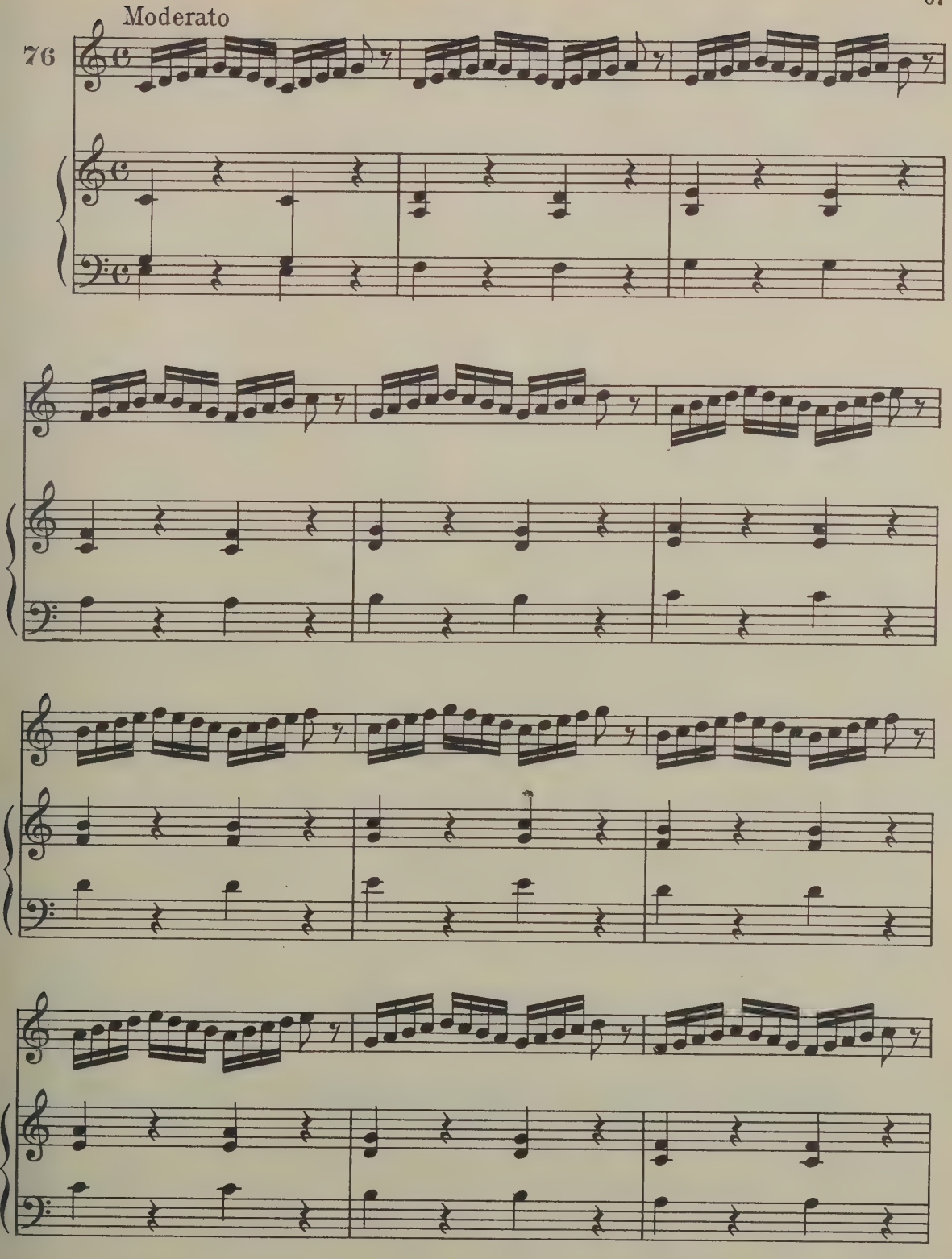
[I believe the reverse practice is of equal value, that is, the fullness of the lower tones should pervade the upper register. This is only to be brought about however by carrying the tones up in the same manner but in diminishing force, as a church spire preserves its conical shape even to the top. Tones carried up after the manner of a square tower cannot go on forever; they must end abruptly and ungracefully.—D. S. B.]

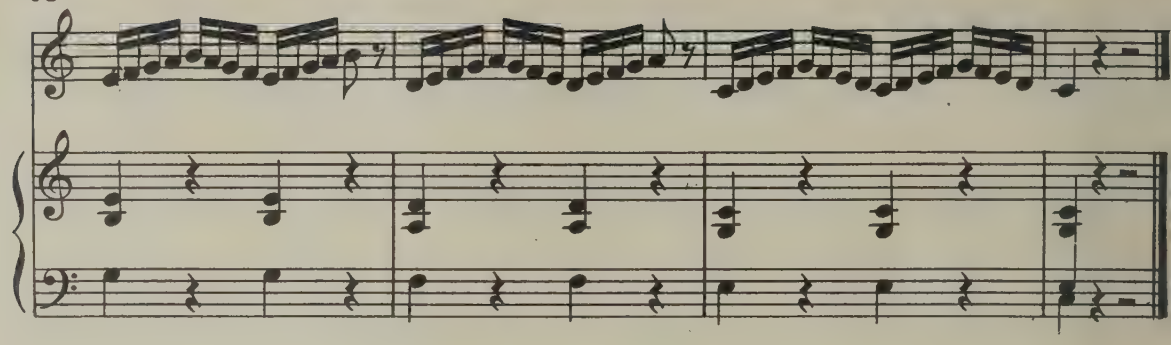
Scales and Scale Figures

Exercise 76. The figures in this exercise are to be sung with even smoothness and without change of register. For example, the extreme notes of the first measure are in chest and middle voice; blend the two registers. In beginning the C avoid a heavy chest tone; so also on the D and the E in the second and the third measures. This skip of the fourth should not be noticeable in the matter of difference of tone quality; later in the exercise the skip is a sixth (eighth and ninth measures) which must also be taken with care.

The first note of each successive measure outlines a scale succession, ascending or descending. This thought assists a pupil to sing in good tune. He should keep in mind that relative pitch is not a matter of relative effort. That is to say, D is not produced with a trifle more of effort than C, and G with less effort than the C above it on the staff.

Mental singing is a desire which has much value to the student. A practical drill is as follows: Play a phrase on the piano. Listen attentively to it. Play it several times without a stop if necessary. Then repeat it mentally, as if you hear it with the inner ear. Then sing it lightly, easily, and not too rapidly, seeking even smoothness.


Moderato
76



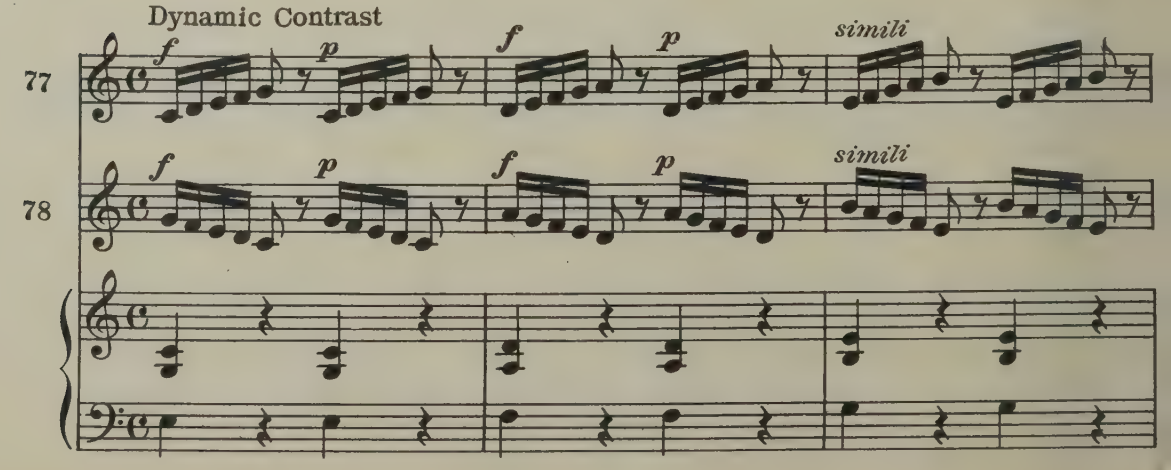
Exercises 77 and 78. The contrast of *forte* and *piano* in these exercises must not affect either tone quality or breath-control. The tendency of the pupil will be consciously to increase and diminish pressure of the breath when making loud or soft tones. The execution is a matter of *intention* not of physical effort.

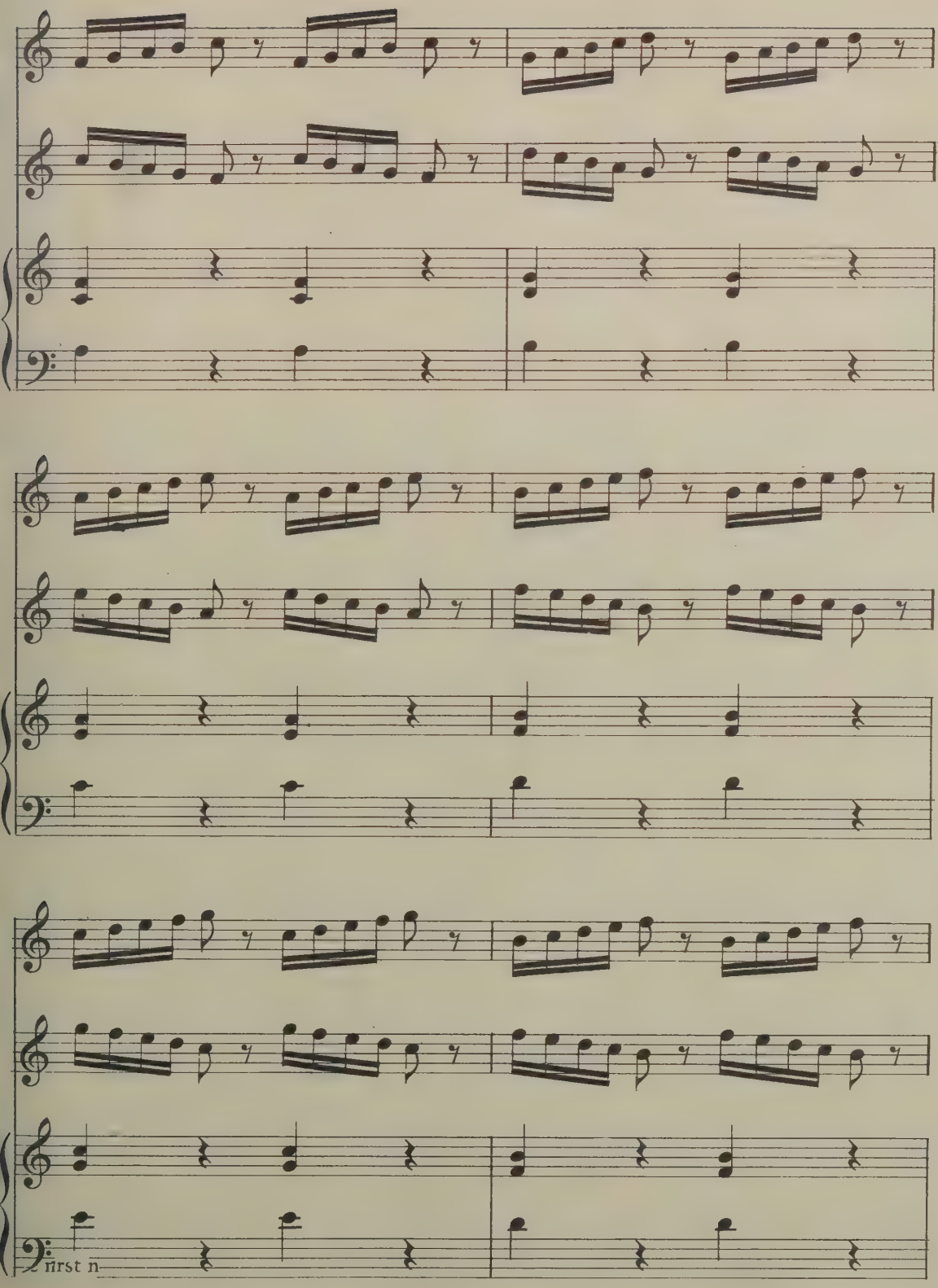
From the very beginning of training in singing the teacher must be constant in his effort to impress upon pupils that good singing begins in the mind and not in the throat or the lungs. A teacher of long experience was accustomed to speak to his pupils about "the singer's brain." By this he meant that one must use what we call our "brains," our mind, in everything we do in singing. We must train ourselves to know what we are doing and how we are doing every act of the vocal organs when we sing. Therefore, it is correct to say, as in the preceding paragraph, "execution is a matter of *intention* not of physical effort."

No act of a muscle takes place without a previous order from the brain. *How* the muscle act with what precision, ease, and quickness, depend upon the directing and supervising mind. It for this reason that the student will find, throug out these notes, an emphasis on getting everythi into the mind and, as the resultant of that, furth emphasis on concentrating on practice to see th it corresponds with the idea in the mind.

By way of illustration: In Exercises 77 and there is an alteration of power. If the student do not concentrate on what he is doing he may a tempt to make the different dynamic degrees b means of conscious change of breath-pressur In doing so he is also very likely to change th quality of the vowel used in vocalizing. What is asked to do is to be certain that throughout th exercises the tempo shall not be changed, the lega shall not be changed, the vowel quality shall not changed, only the power of tone.

Get into the mind a picture, perhaps one ma better say, a feeling of what you intend to d This is better than to try to sing by "main force

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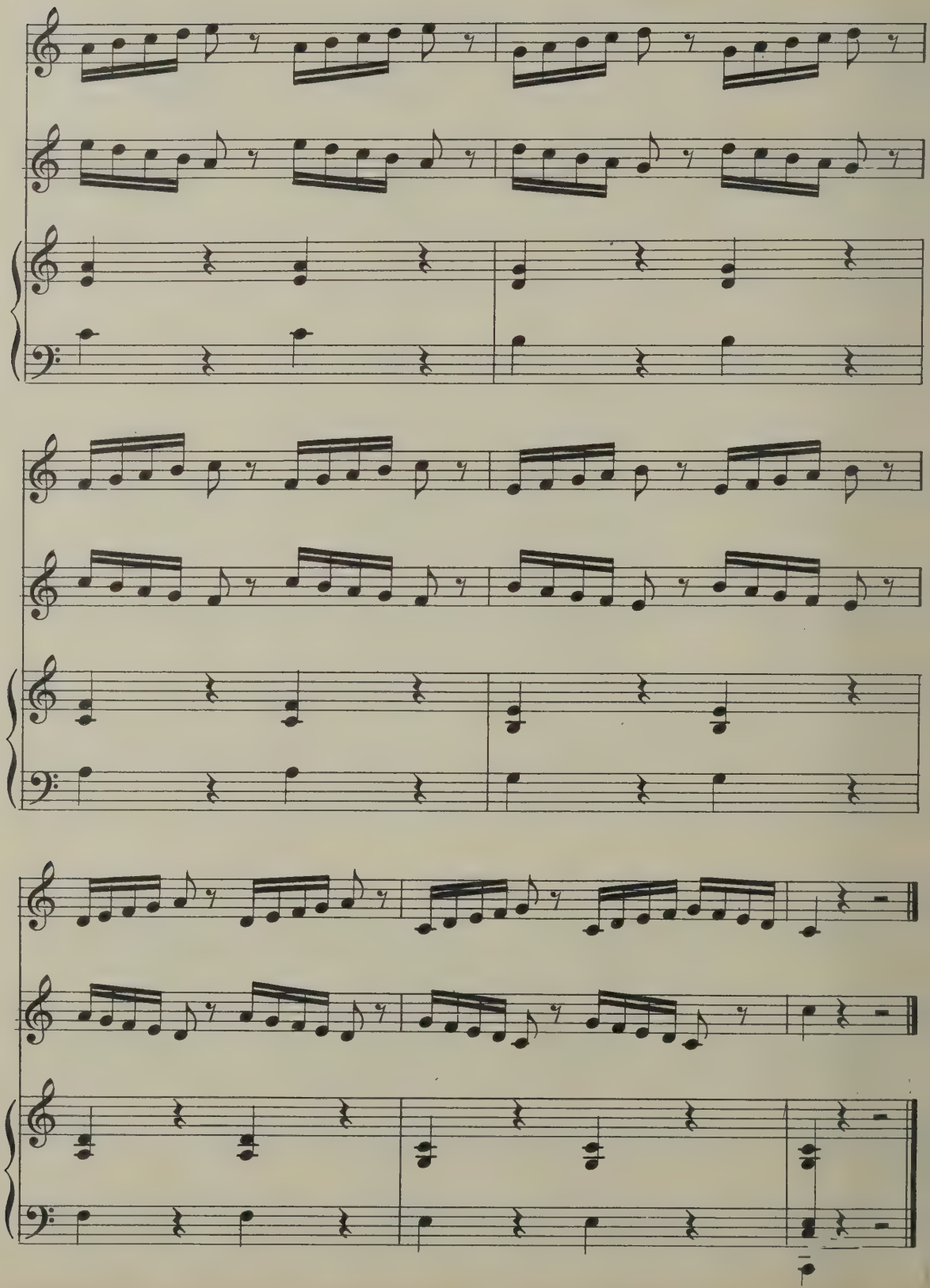
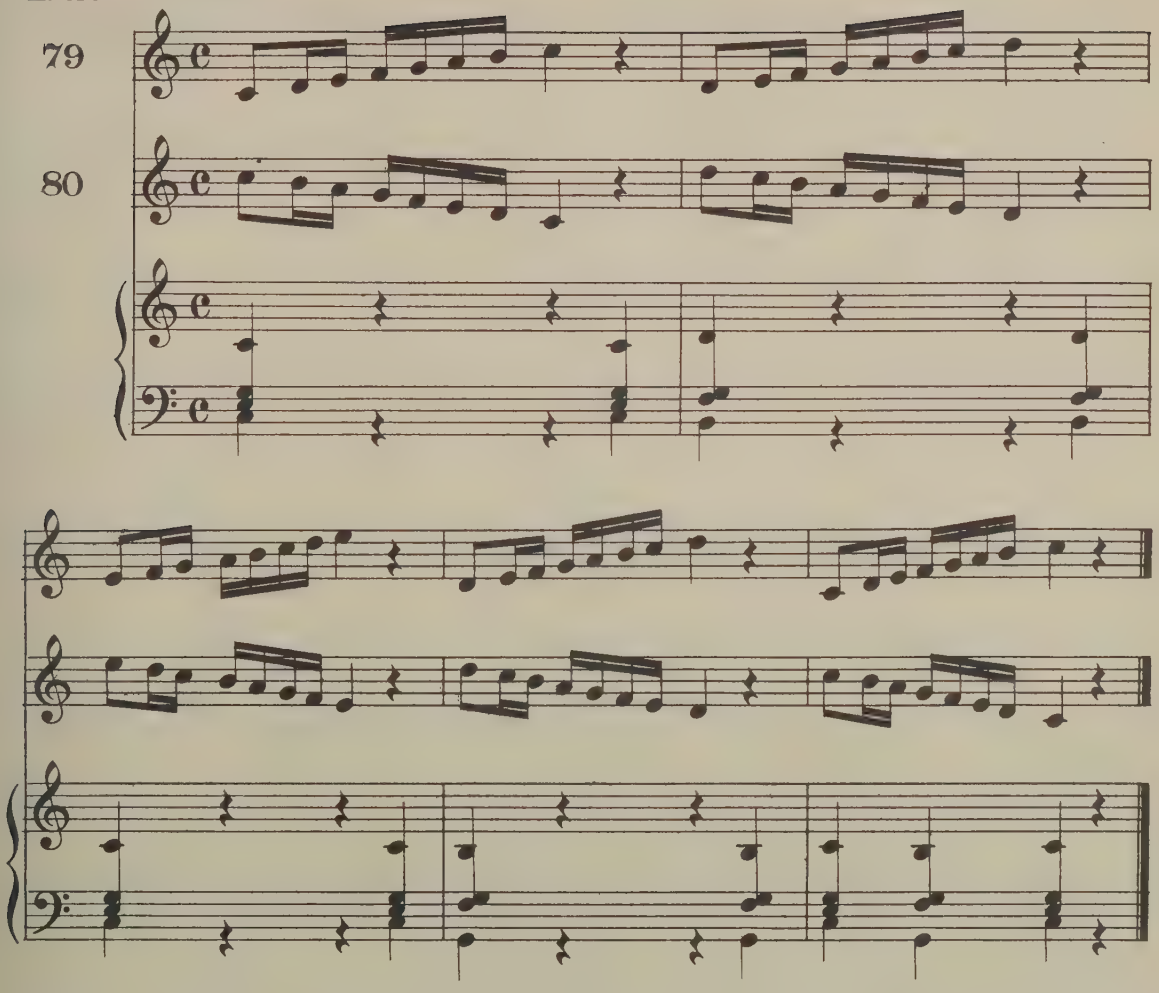


Exercises 79 and 80



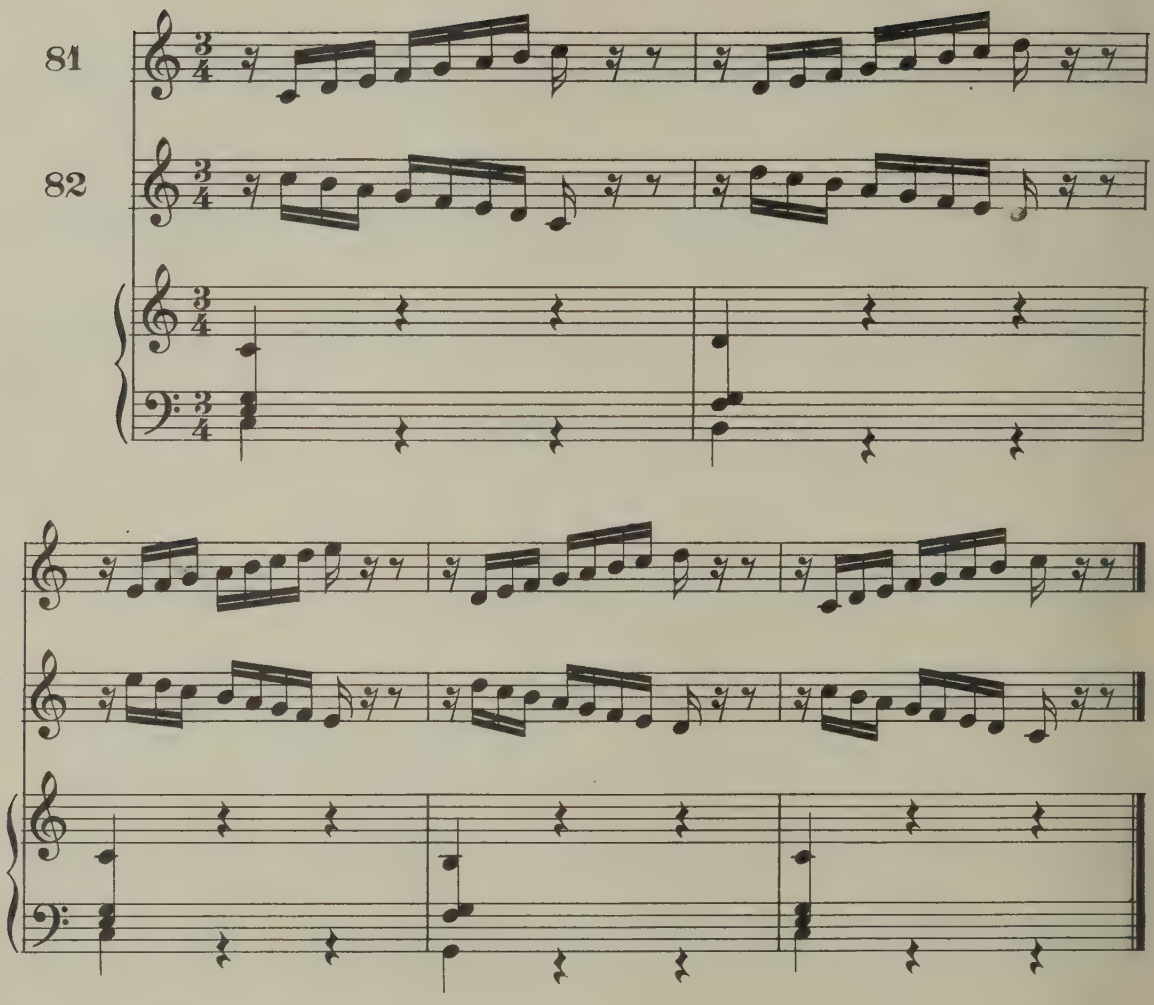
Exercises 81 and 82. In these exercises the phrase begins with a note of short value. The pupil must have the proper pitch in mind, attack it without hesitation, with correct intonation, and proceed immediately to the next tone. Do not hold onto the last note of a phrase; it is a sixteenth, just the same as the others. Stop the tone by checking the breath outflow by means of the abdominal muscles, not by closing the throat or by an accent. In the next two exercises the final note is longer. Transpose into other keys.

In the execution of piano music the pianist must frequently play rapid runs extending over one, two, and even three octaves. Obviously it is not possible to give conscious attention to each note. The pianist conceives his muscular acts as one made up of many.

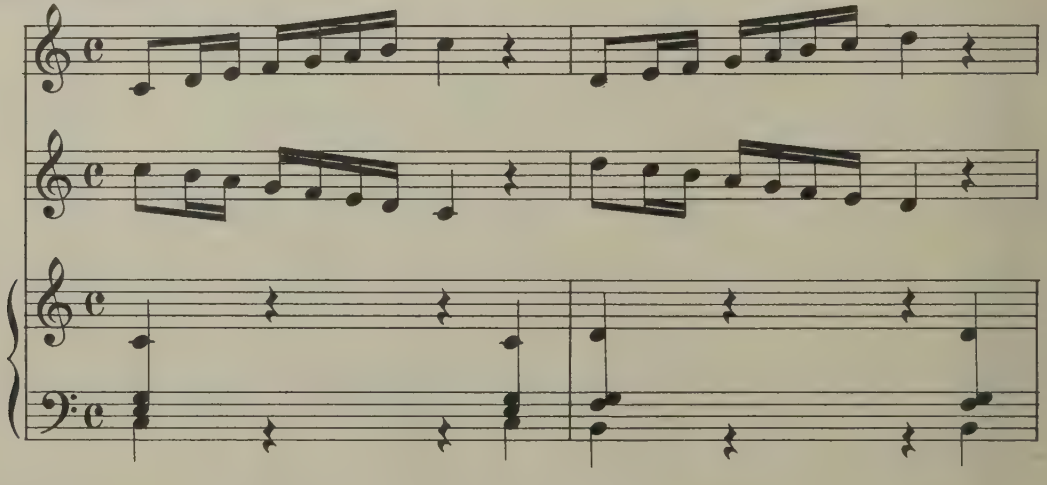
It is the same with the singer who is asked to sing phrases such as these in Exercises 81 and 82. The first note is very short and immediately it has been sounded the voice must pass to the next, and then as quickly to the third note, and so on to the close of the phrase. This last note is an example of what was urged in a previous annotation, namely, that teachers examine exercises carefully to locate difficult problems. This final tone in a phrase is to be no louder than the others, and is to be held no longer. How is the student to know whether he does or does not do this unless he listens with the closest possible attention?

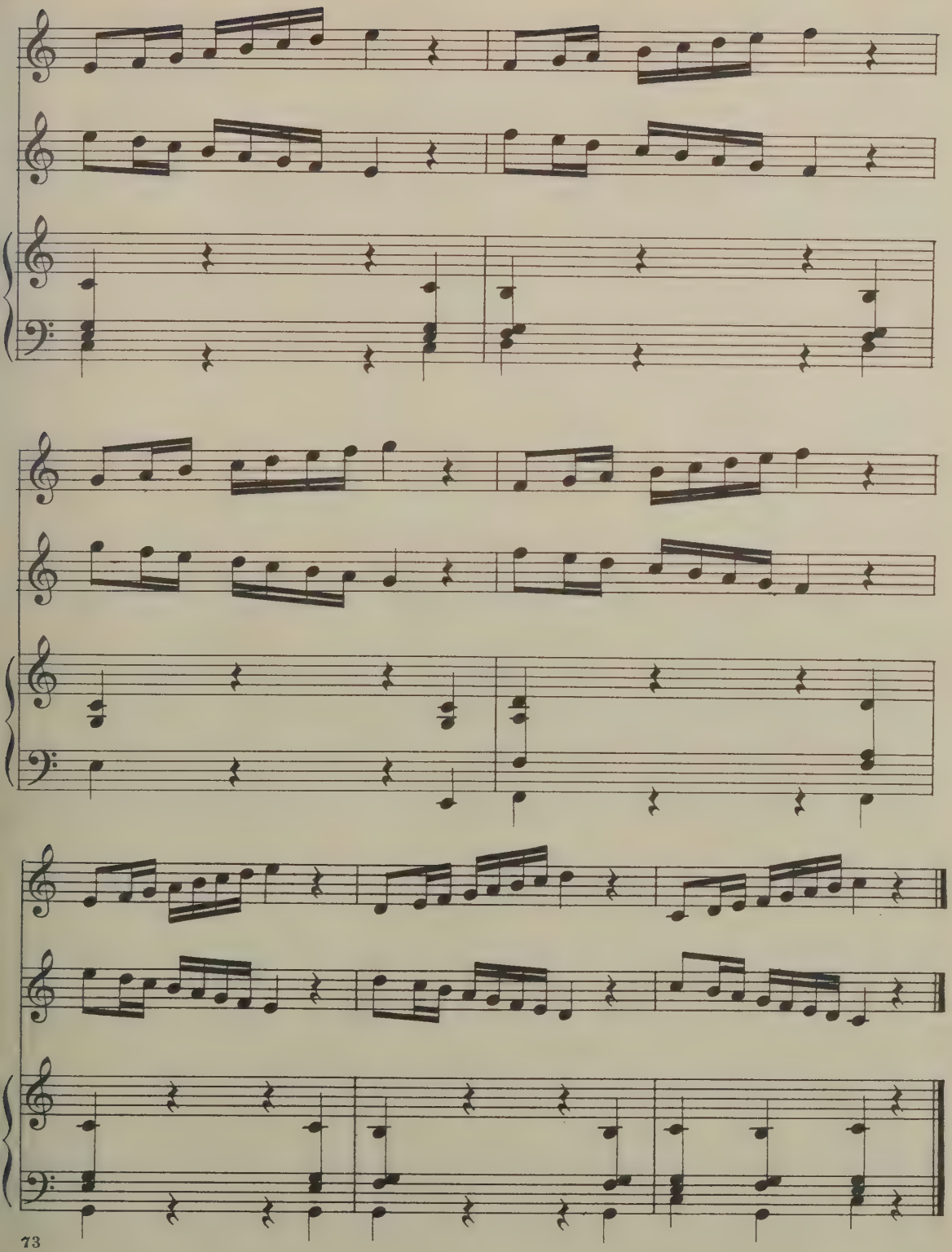
Now compare with Exercises 83 and 84 and note that in these the first note of the phrase has twice the value of that in 81 and 82 and that the last note of the phrase has four times the value. Does not that call for some difference in the execution, and where is that directed except in the mind of the pupil?

These should not be sung "hit or miss." Intend to do the right thing and watch whether you do or not.

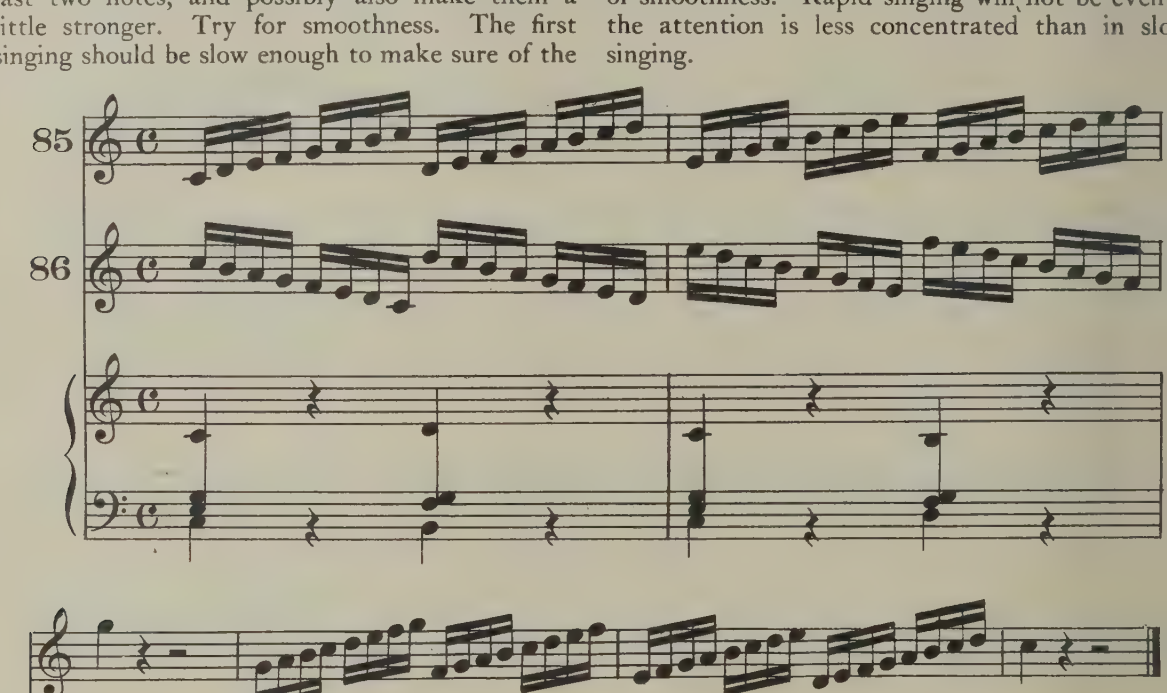


Exercises 83 and 84





Exercises 85 and 86. In passages such as these the pupil may show a tendency to jerkiness on the last two notes, and possibly also make them a little stronger. Try for smoothness. The first singing should be slow enough to make sure of the same time-value and weight of tone to each one o the scale; as the tempo is increased retain the idea of smoothness. Rapid singing will not be even i the attention is less concentrated than in slow singing.



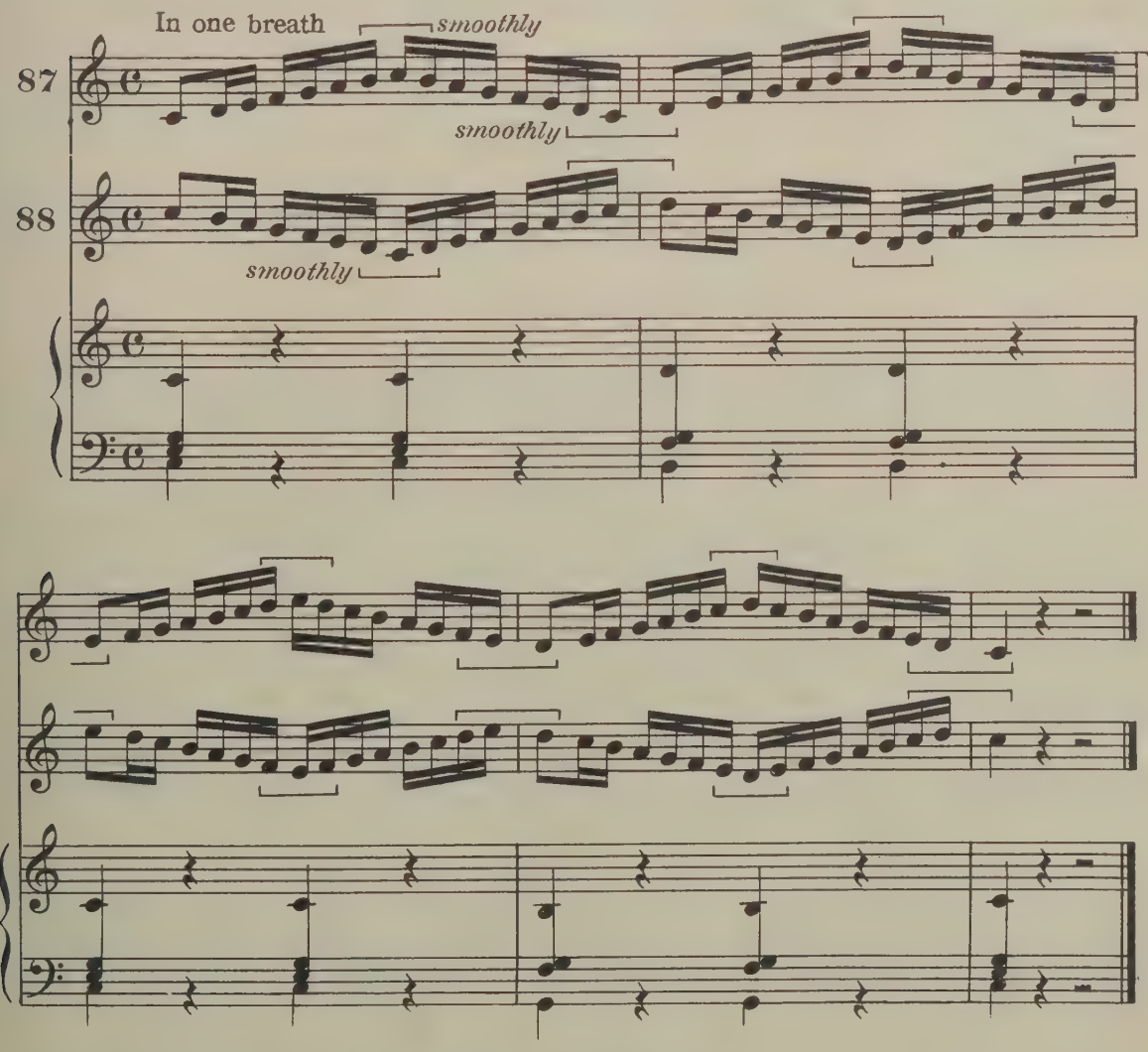
It is a good plan to practise exercises quite softly and rather slowly. Exercises 85 and 86 will serve admirably for this method. Any vowel may be used, for it is not advisable to confine practice to *ah*. The pupil's aim will be that each successive tone shall be equally *piano* and that as the voice ascends in the scale of pitch no increase of physical effort is made. The test will be when the voice passes from the last note, C, of the first scale figure, to the lower D of the second; and similarly in successive measures. Do not "Jump" on the highest note of a figure. The utmost possible evenness is the ideal.

In Exercise 86 the attack is made on the upper tone of the octave scale figure. No matter how weak this tone may seem do not use effort to sound it. Between the last note of the first and the first note of the second figure is the interval of the major ninth. Do not force! The aim of the descending passage is to equalize what are commonly spoken of as "registers." In the third measure the scale begins on the upper G and descends an octave to be followed by an upward skip of a seventh to F, fifth line. There is a difference in the adjustment of the vocal cords at this point commonly called a difference of "register." The aim is to have the two extremes show the same general quality of tone.

After the first soft practice, take successively louder degrees up to the one known as *forte*.

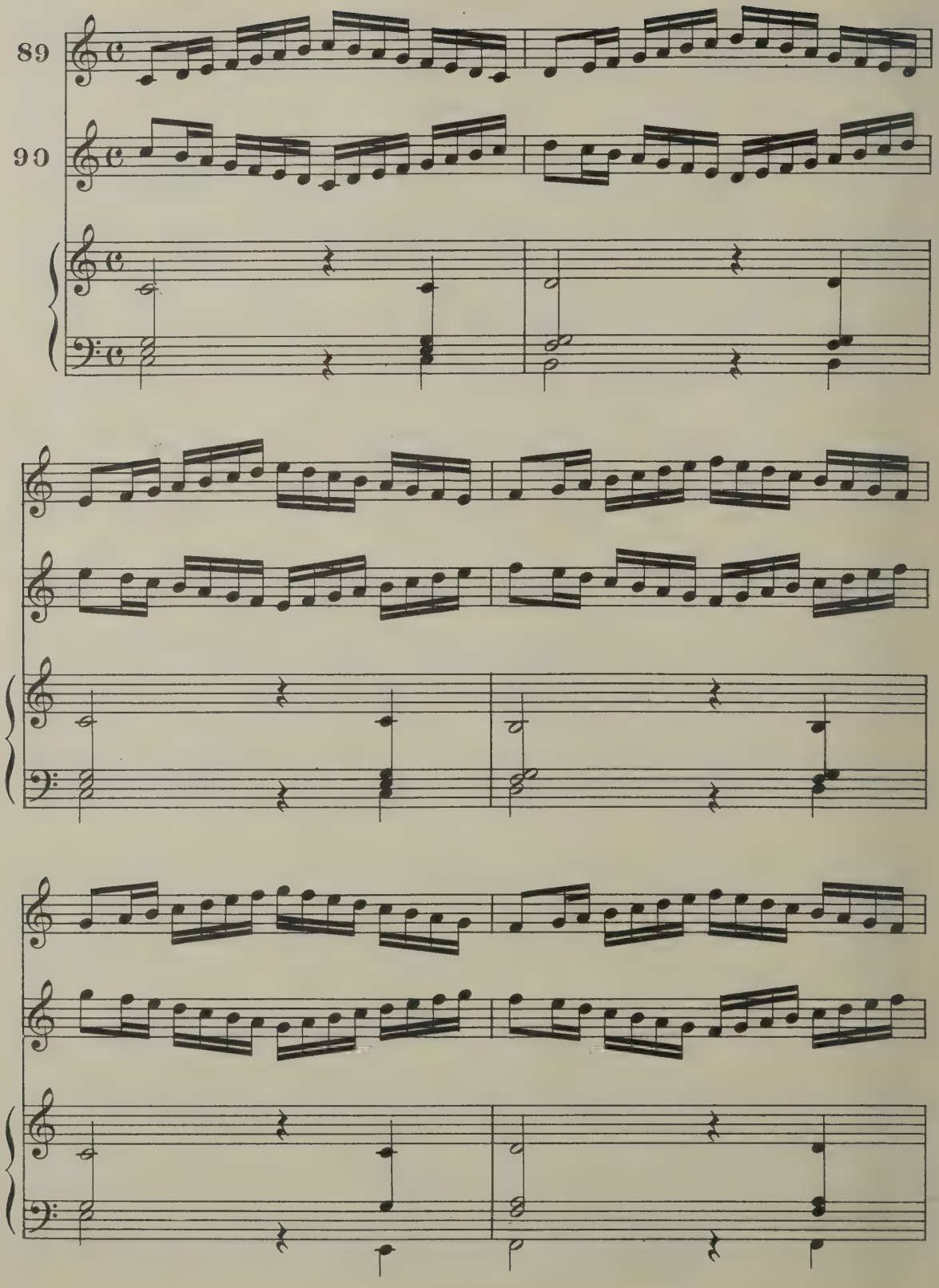
Exercises 87 and 88. In the first study of Exercises 87 and 88 include the first note of the second measure in the first phrase.

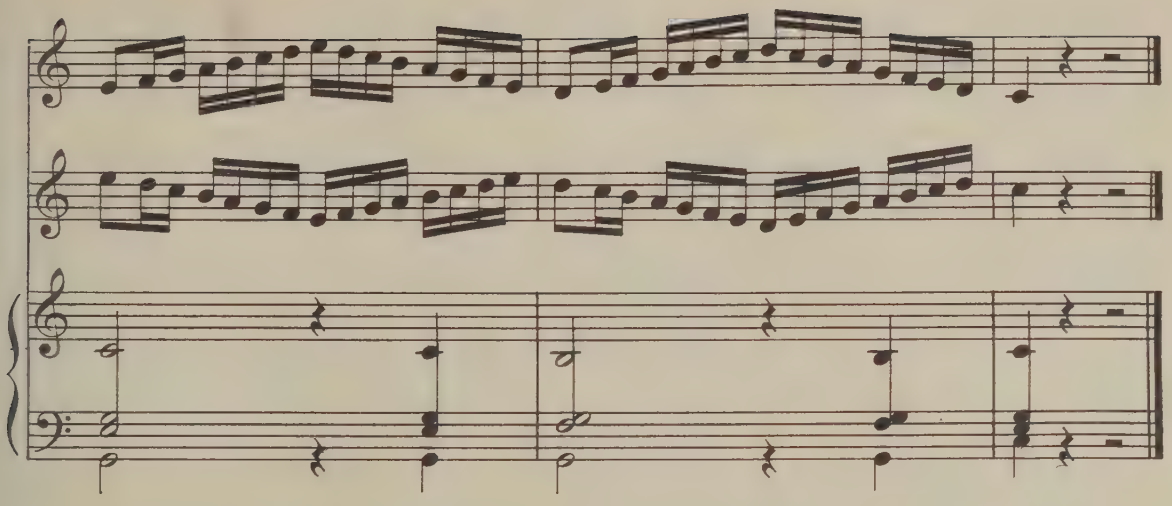
Then begin with the first note of the second measure and end the phrase (one breath) with the first note of the third measure; and so on to the close. Next sing the first two measures as one phrase. As soon as the breath-control is sufficient try the entire exercise with one breath.



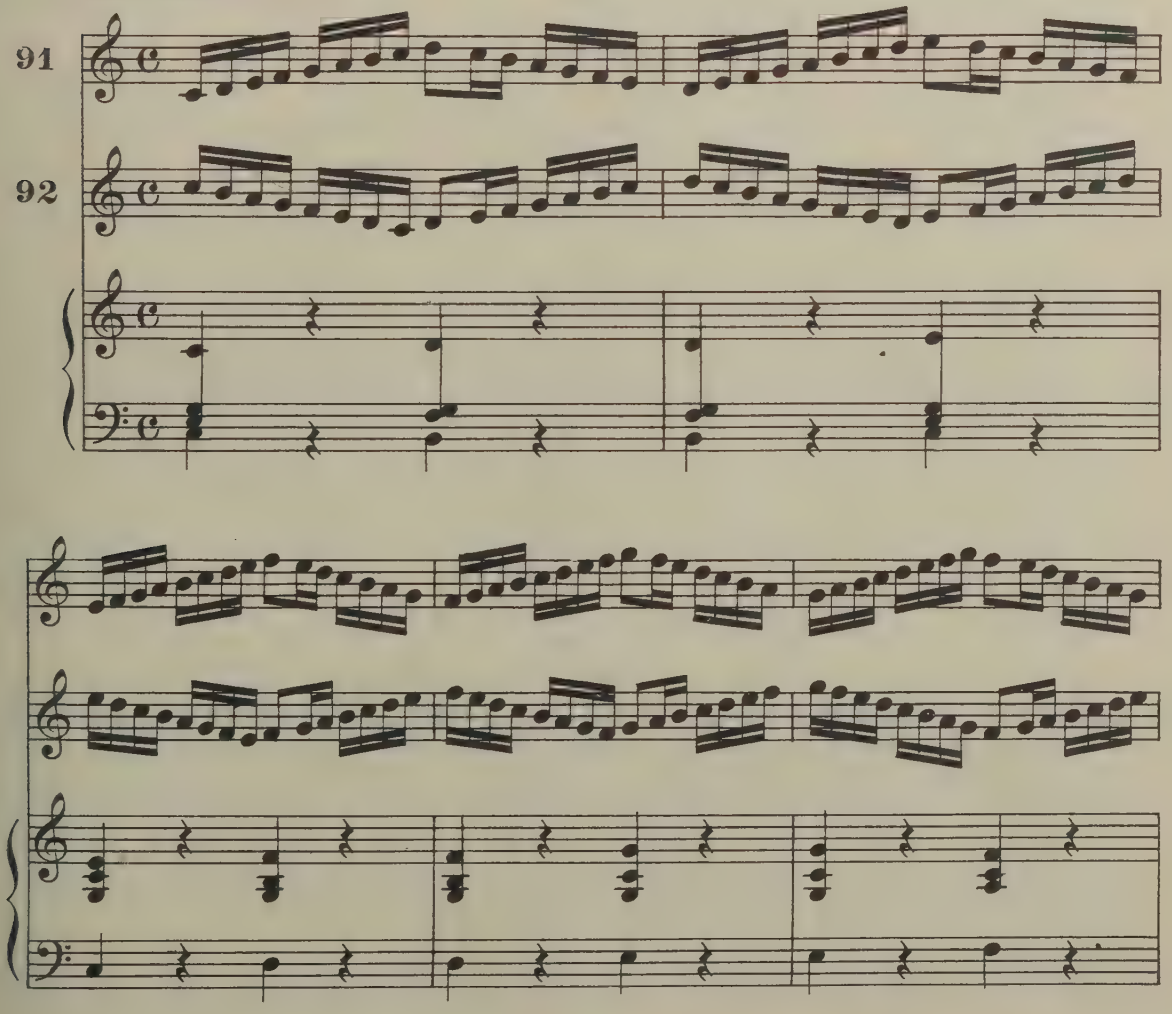
Exercise 89. This exercise is too long to be sung without renewing the breath. One method of practice is to take two measures at a time, closing on the first note of the third measure; take a breath and then begin again with the first note of the third measure. Continue in this way throughout the exercise; then take three measures, ending with the first note in the fourth measure; and so on. Four measures, and even larger groups may be made, but not phrases so long as to make it necessary to increase the tempo and thus change the exercise to agility. Another method will be to shorten the first note of a measure, catch a short, quick breath through the mouth and continue the exercise. In this way two or three breaths will be sufficient.

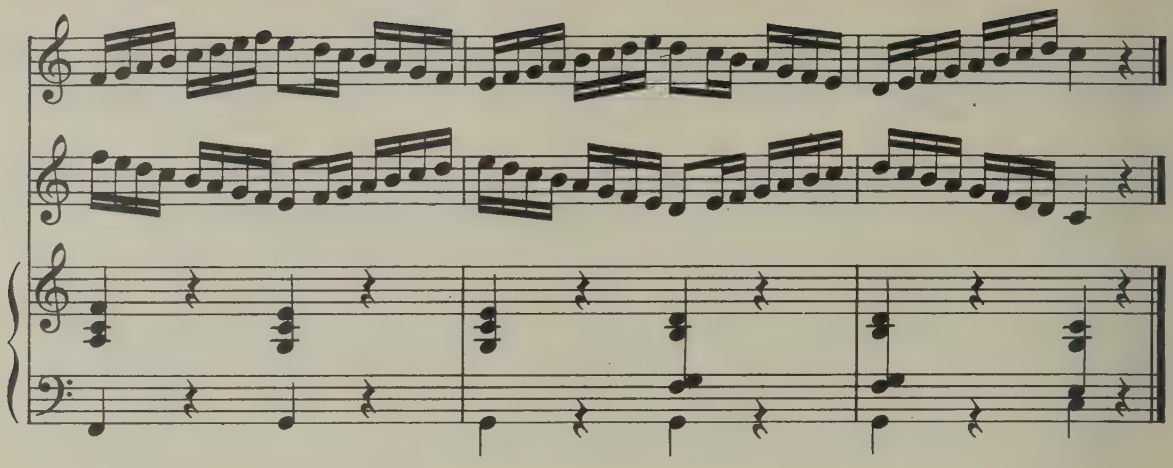
Exercise 90. In practising this exercise, follow the method outlined for Exercise 89. The medium voice production should be carried down into the lower notes.


89
90

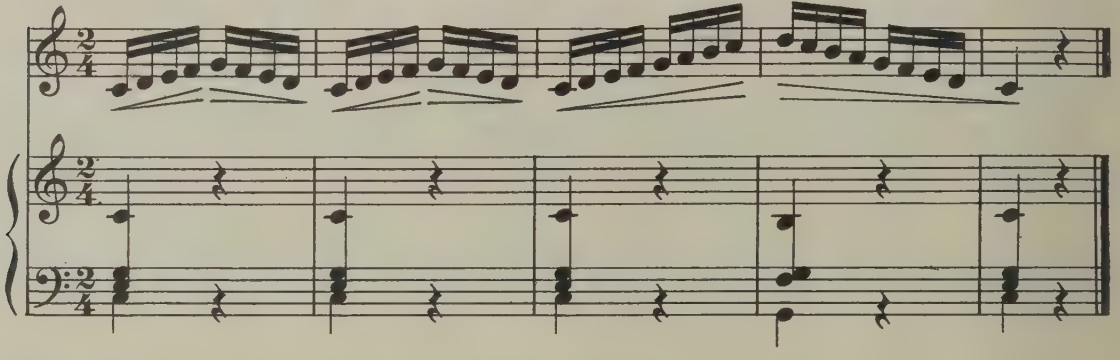


Exercises 91 and 92

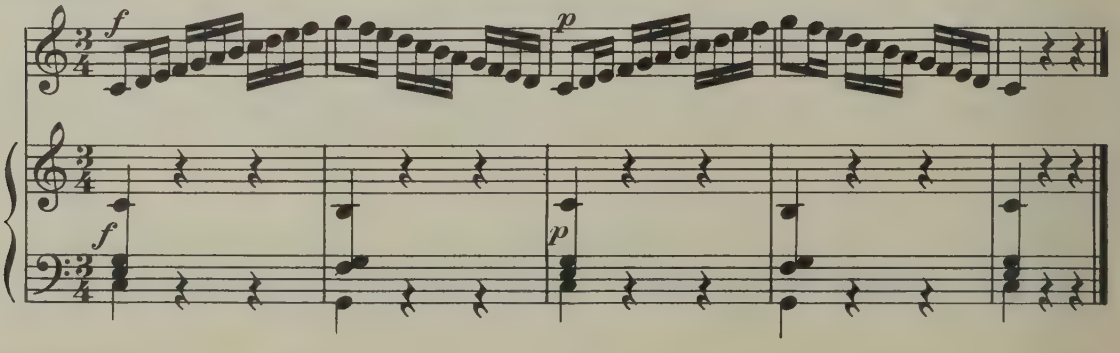




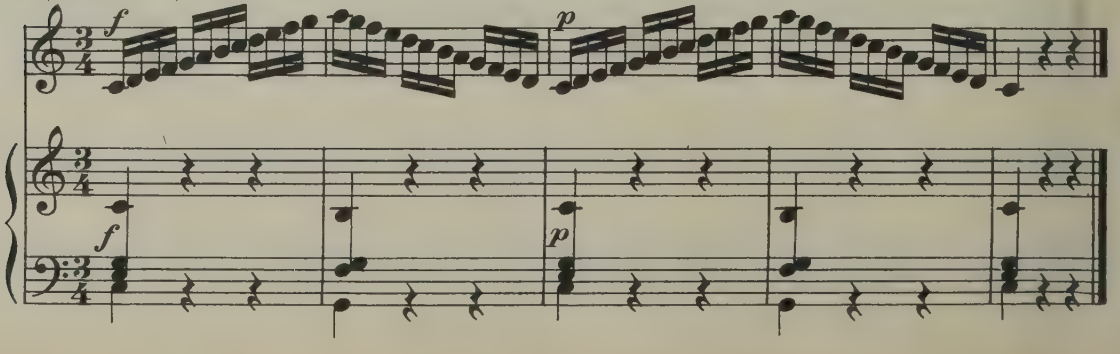
Exercise 93: The Swell



Exercise 94



Exercise 95



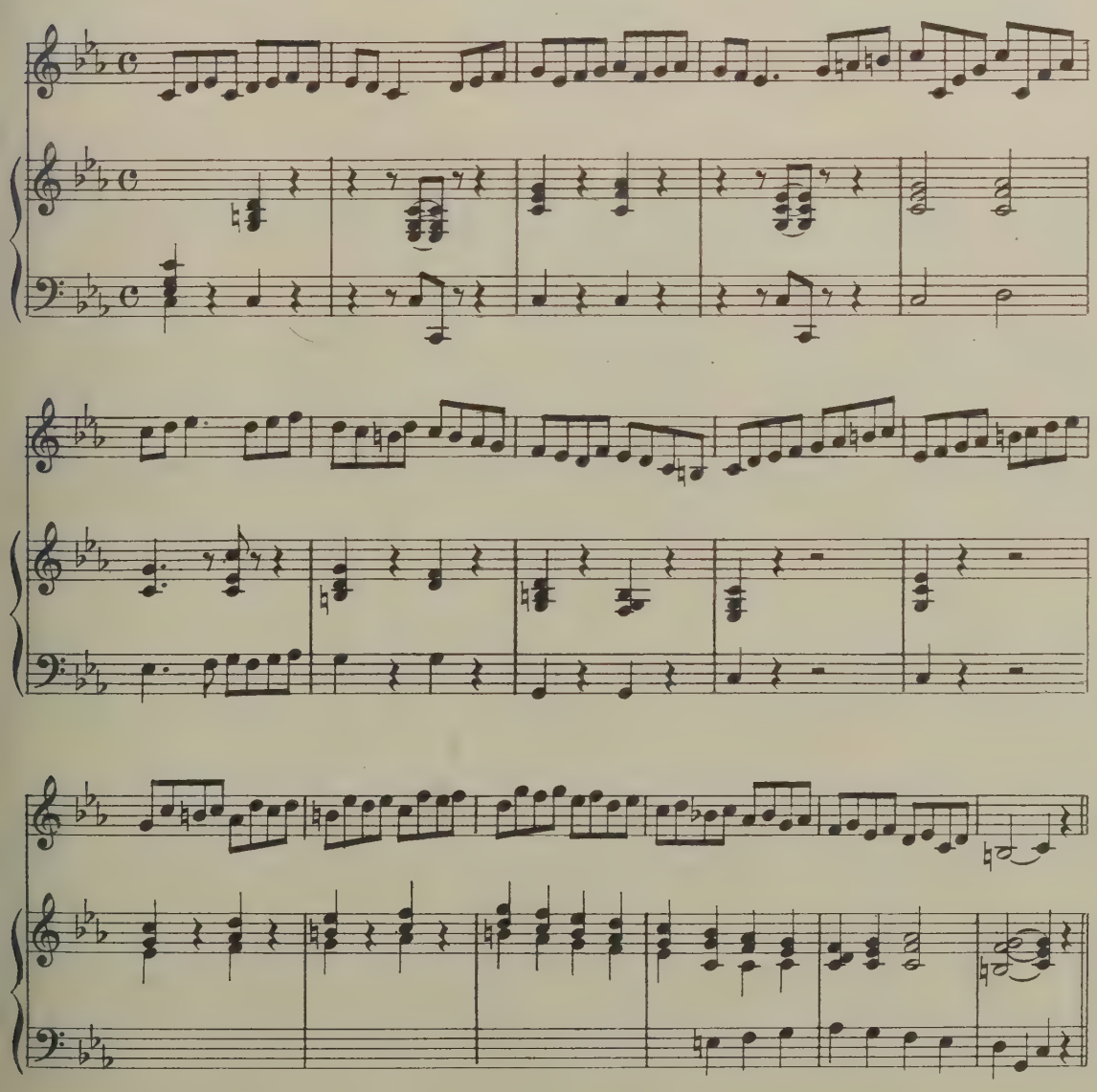
Minor Scales

TWO forms of the minor scale are commonly used in vocal music: the harmonic and the elodic. The former has the unusual interval of ıe augmented second (three semitones) between ıe sixth and the seventh of the scale, ascending and escending. An excellent exercise to secure correct tonation is to take the fifth, sixth, seventh, and ghth, as a figure for special practice; thus:

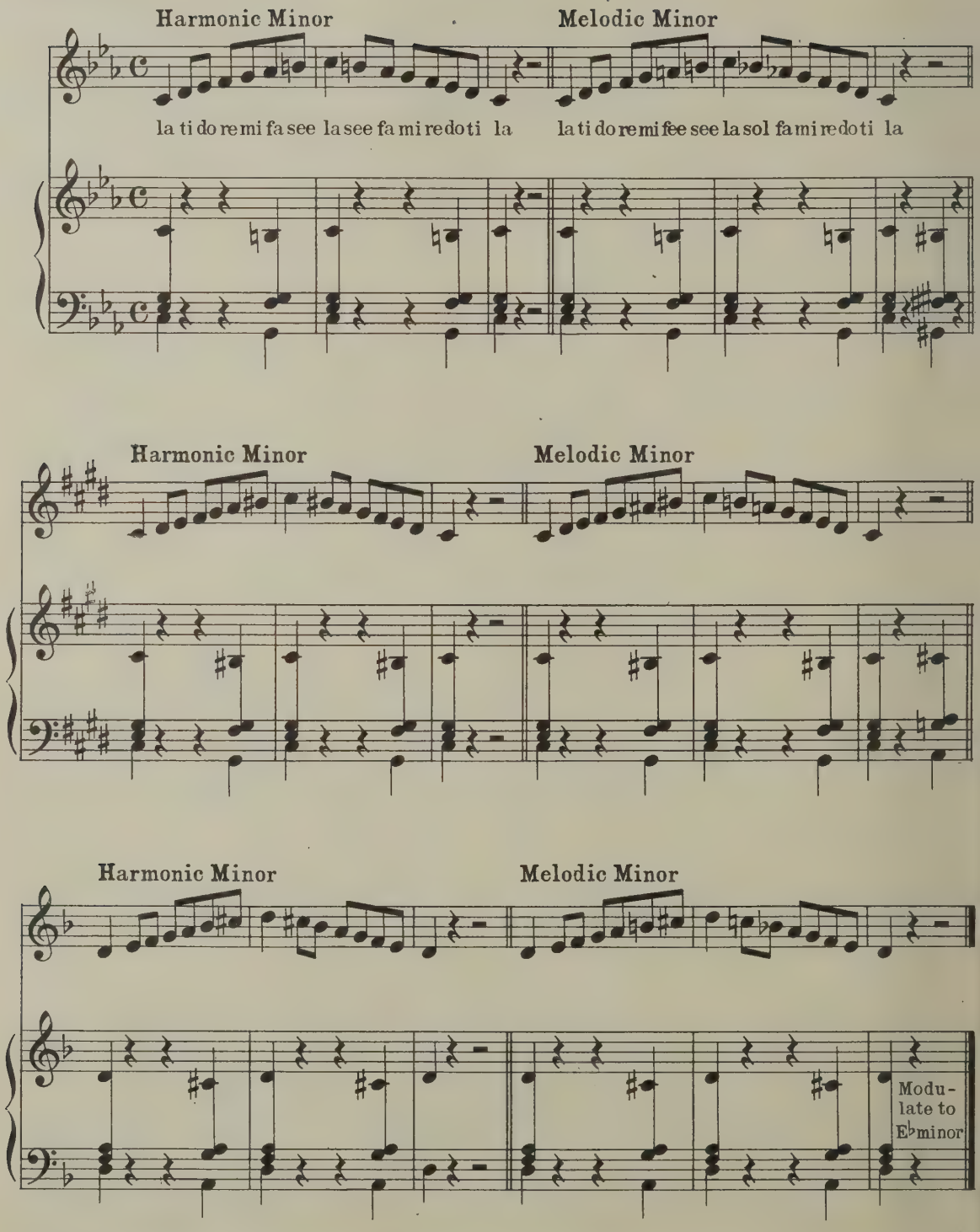
In this way the interval is fixed in the mind.

The melodic minor is like the regular major form, ascending, except that the third of the scale is lowered; in descending the raised sixth and seventh tones of the ascending progression are lowered to the degrees indicated by the signature. The commonly used scale names or syllables will help to make this plain.

Practise the minor scales first, and then the following study.



Exercise 96



Carry this scheme through the other keys as high as the voice can comfortably reach. Altos and basses may begin with A minor

PRACTICAL METHOD OF INSTRUCTION IN ITALIAN SONG

by

N. Vaccai

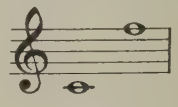
Introduction

IT IS undeniable that the Italian language, because of its superior euphony, is the one which every person who desires to sing well should use in the beginning. One who has become familiar with the sounds in this language will find it possible to sing in another language without difficulty, which is not the case if he confines his first studies to another language [to English, for example].

A long experience has convinced me there are many who study singing merely for their own pleasure or to appear in drawing-rooms, and therefore consider it unneccessary to follow a systematic "method" or course of study. Only a few will submit to long exercises, solfeggi, and similar studies. It was for this reason that I decided to prepare a new text-book, short, practical, and interesting which should enable the amateur to reach his end more quickly and easily.

But because it is a matter of difficulty for non-Italians to sing Italian words, even if they have practised exercises and solfeggi for a long time, I have considered it wise to discard the meaningless syllables, *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*, and instead to use with each exercise suitable verses by the celebrated poet Metastasio.

By this method I hope that I have made these first studies less tedious and uninteresting. I am also convinced that this method will be useful not only to amateurs but also to those who have chosen singing as a career, because it consists of practical exercises and studies that will serve to explain and illustrate any other method.

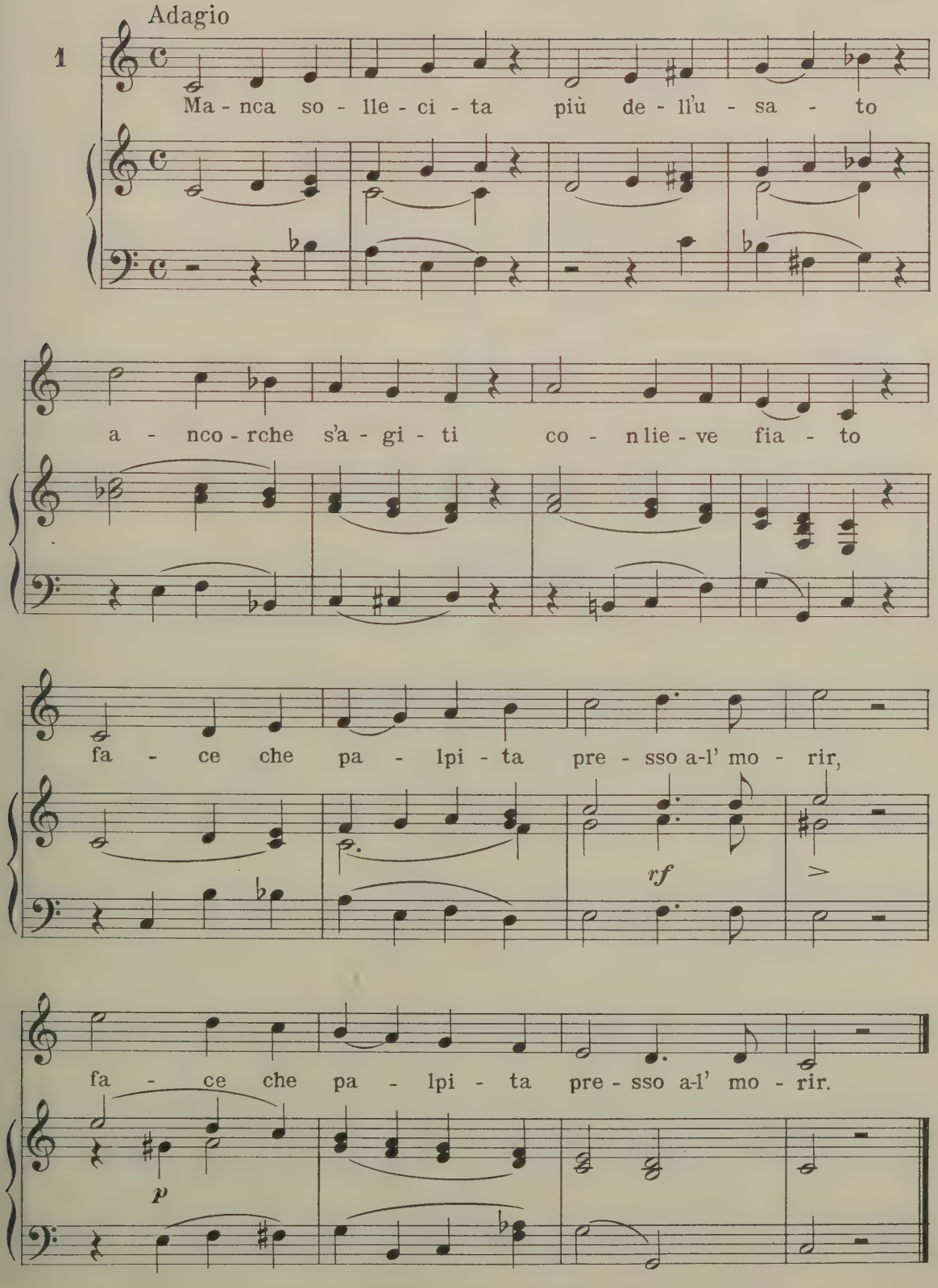
In these exercises I have restricted the voice to a limited compass  not only to suit the majority of voices, but because it is better to begin the training in the middle of the voice, as offering sufficient to teach the rules. It is comparatively easy to transpose an exercise higher or lower if necessary. N. VACCAI.

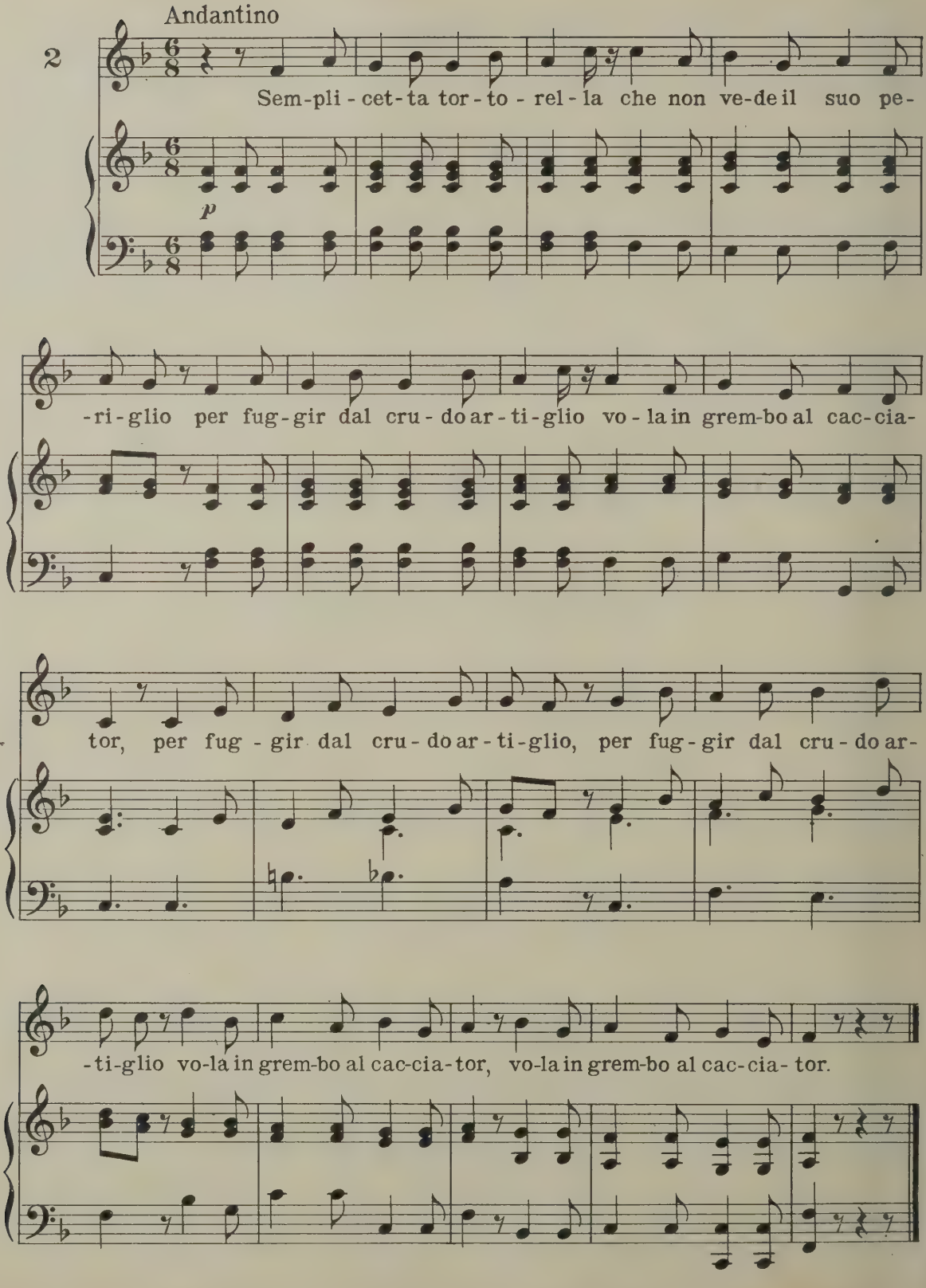
Pronunciation of Italian Sounds

a	long	as a in father
a	short	as a in tufa
e	long	as a in fate
e	short	as e in met
i	long	as ee in meet
i	short	as i in pin
o	long	as o in note
o	short	between o in note and oo in took
u	long	as u in rule
u	short	as u in pull
c or cc		before e or i as ch in chat; otherwise as k
ch		as k
sch		as sk in skill
g or gg		before e or i as g in gem; otherwise as g in get
gli		as lli in million; in anglia, negligere, etc., as in English
gn		as ni in pinion
gh		as g in get
j		as y, or if used as a vowel, as ee in meet
z		as ts
zz		as ds

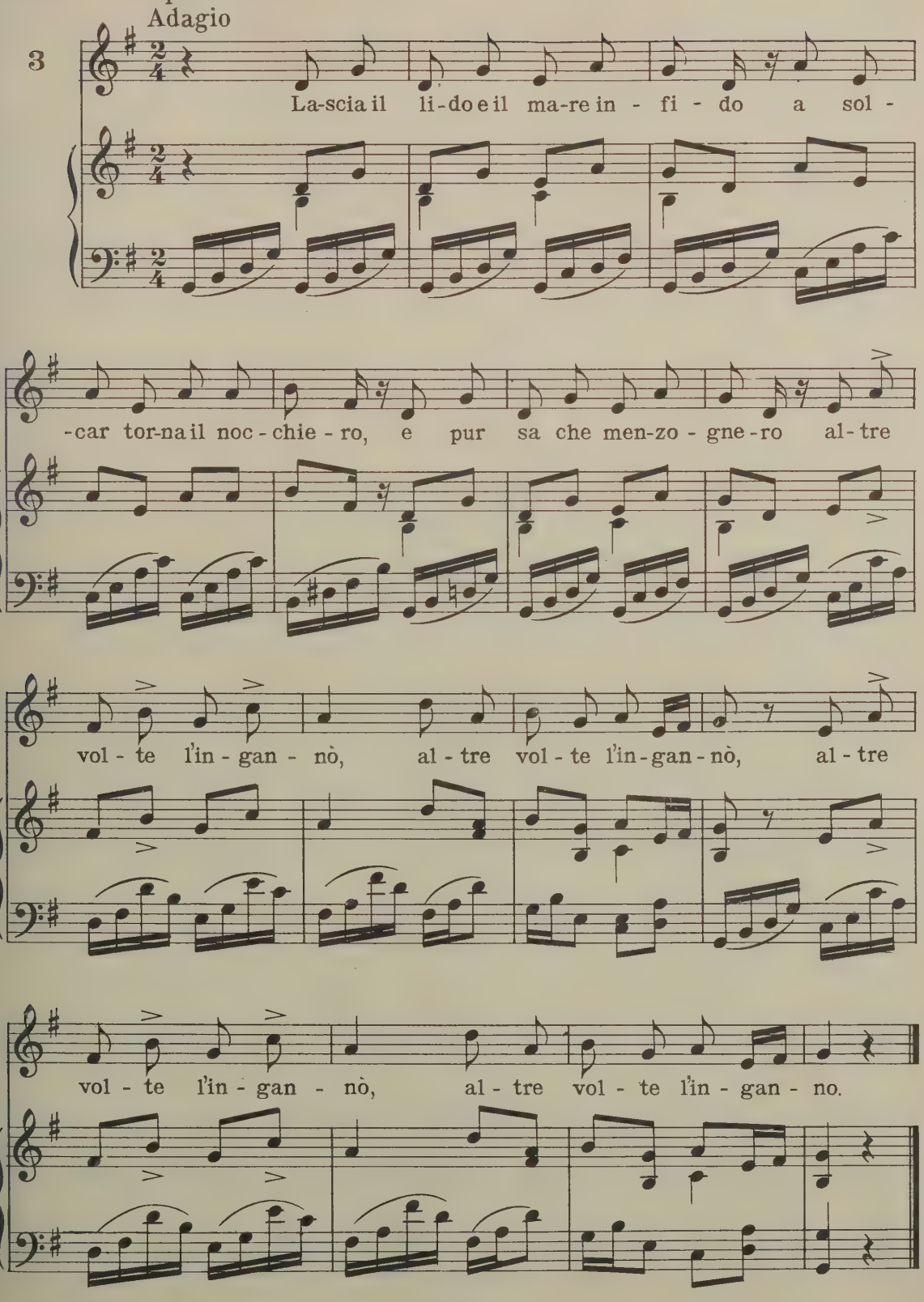
In general doubled consonants are given more time in pronunciation than single; dwell on the sound as if divided in two syllables; for example, bel-la.

Exercise 1: The Scale. Attention is called to the unusual manner of dividing words as shown in this exercise. With a few exceptions, Italian words end with a vowel, and not with consonants as is common in English. Therefore in the case of a word of two or more syllables (*manca*, *palpita*), the division is on the vowel, the consonant or consonants being carried over to the succeeding word or syllable, thus: *ma-nca*, *pa-lpi-ta*. This is the method of pronunciation which is to be used in singing all these exercises. By this method legato singing is more easily acquired because the flow of vowel tone is least interrupted by consonantal noises. [According to this method the first line of a familiar song would be "*Way dow nu-po nthe Swa-nee Ri-ver*," which is the effect that a sustained legato will produce. Linger momentarily on consonants which will take pitch.]

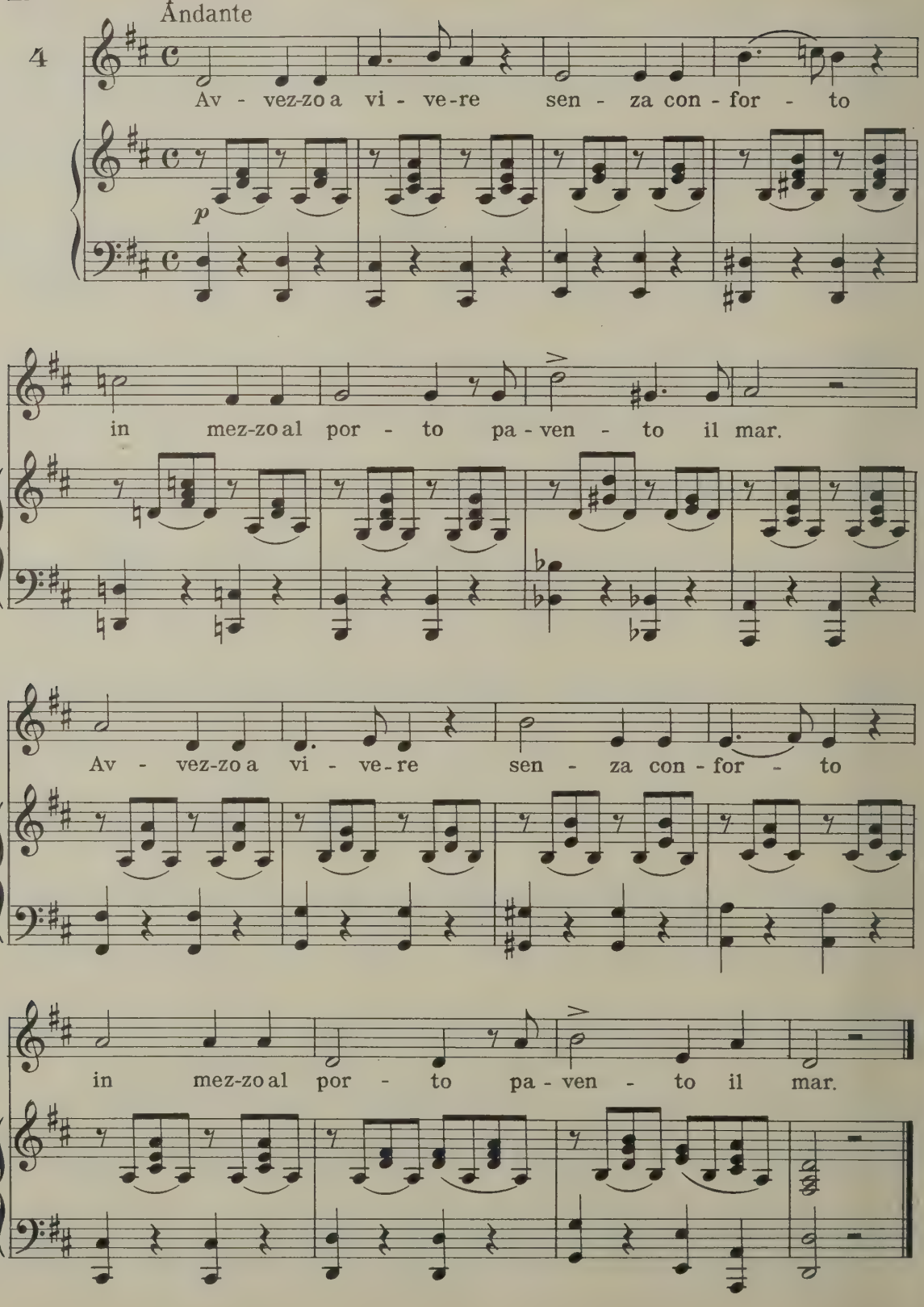

Adagio
1
Ma - nca so - lle - ci - ta più de - ll'u - sa - to
a - nco - rche s'a - gi - ti co - n lie - ve fia - to
fa - ce che pa - lpi - ta pre - sso a-l' mo - rir,
rf
fa - ce che pa - lpi - ta pre - sso a-l' mo - rir.
p


Andantino
2
Sem-pli-cet-ta tor-to-rel-la che non ve-de il suo pe-
p
-ri-glio per fug-gir dal cru-do ar-ti-glio vo-la in grem-bo al cac-cia-
tor, per fug-gir dal cru-do ar-ti-glio, per fug-gir dal cru-do ar-
-ti-glio vo-la in grem-bo al cac-cia-tor, vo-la in grem-bo al cac-cia-tor.

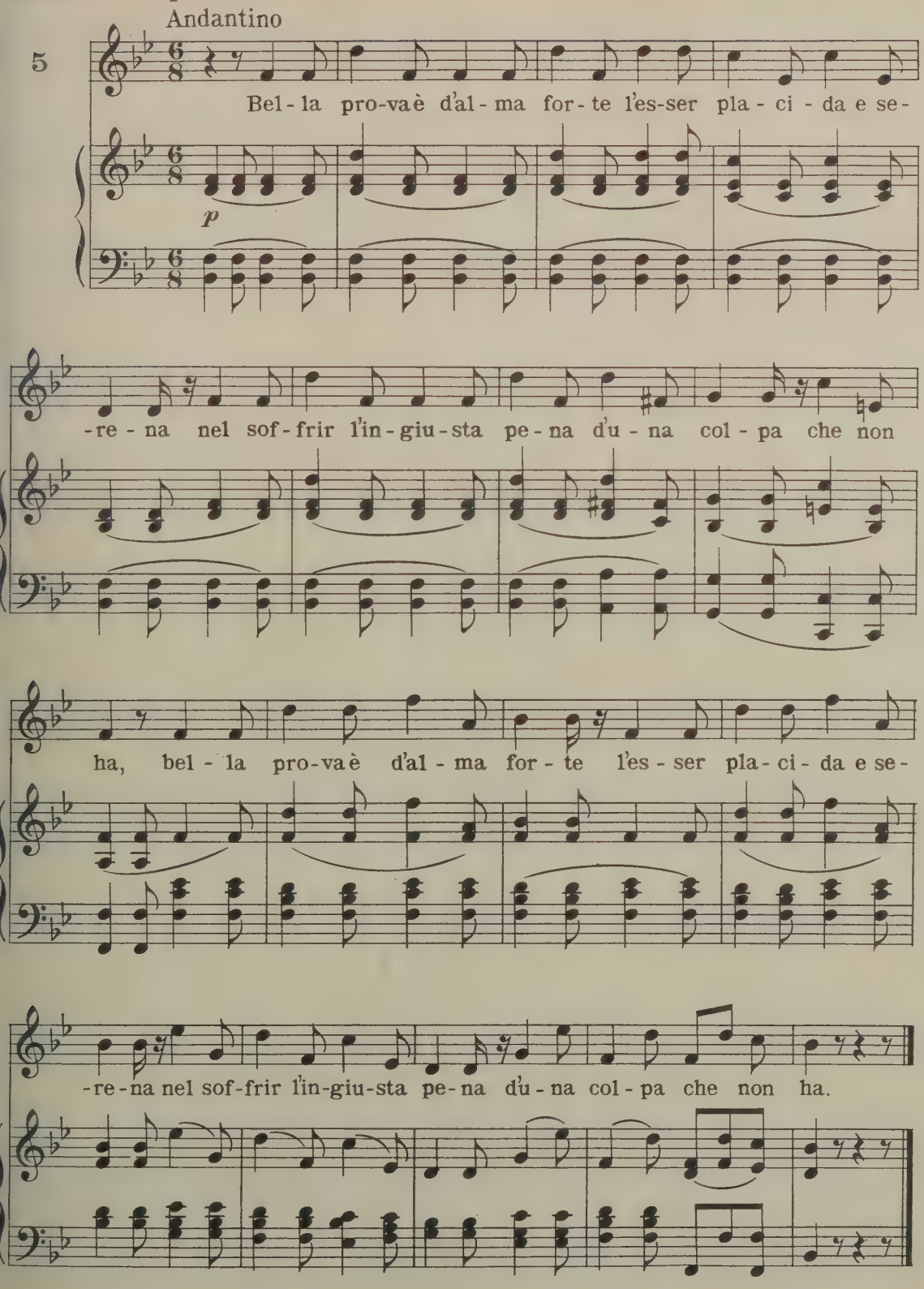
Exercise 3: Skips of Fourths



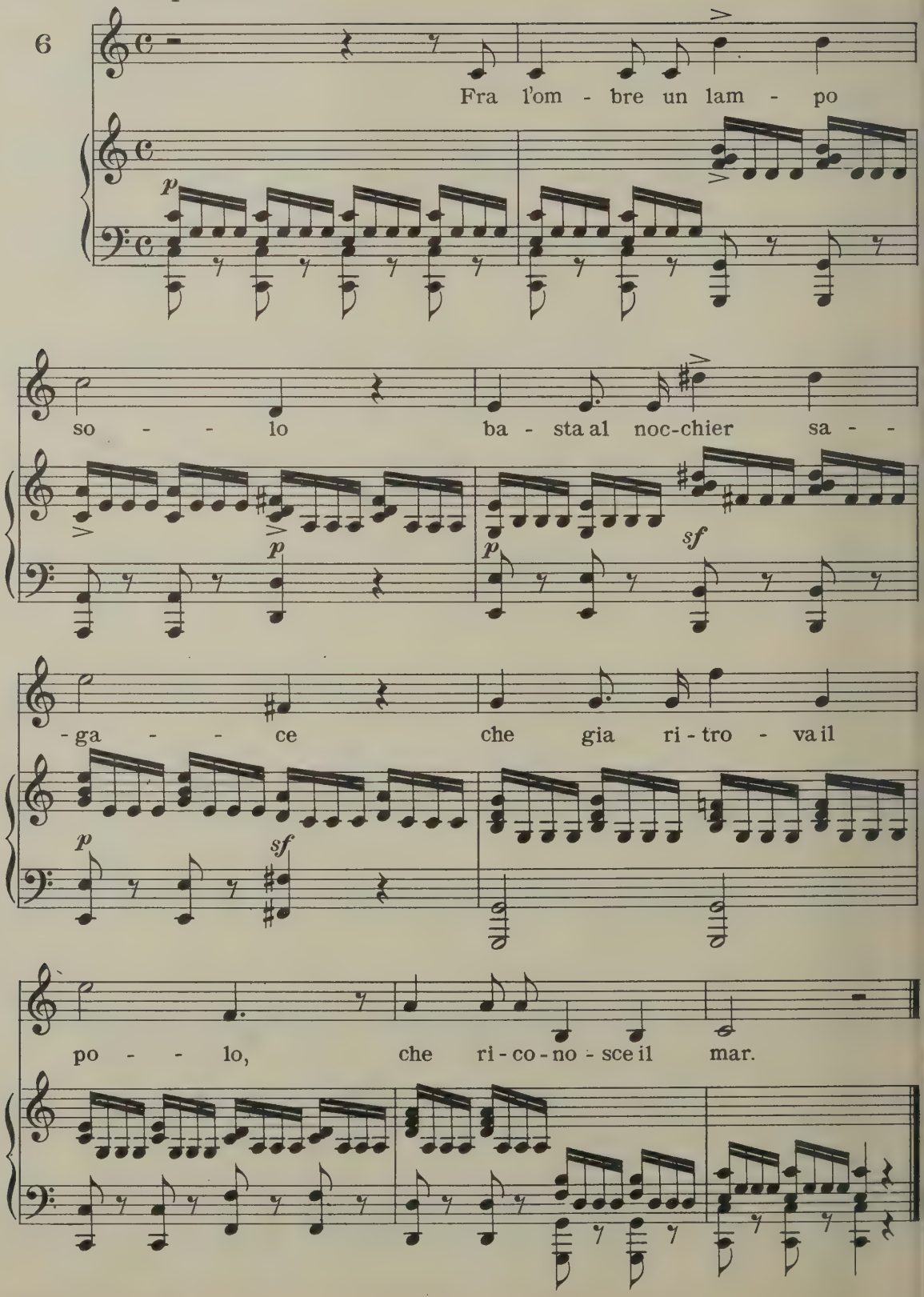
Exercise 4: Skips of Fifths



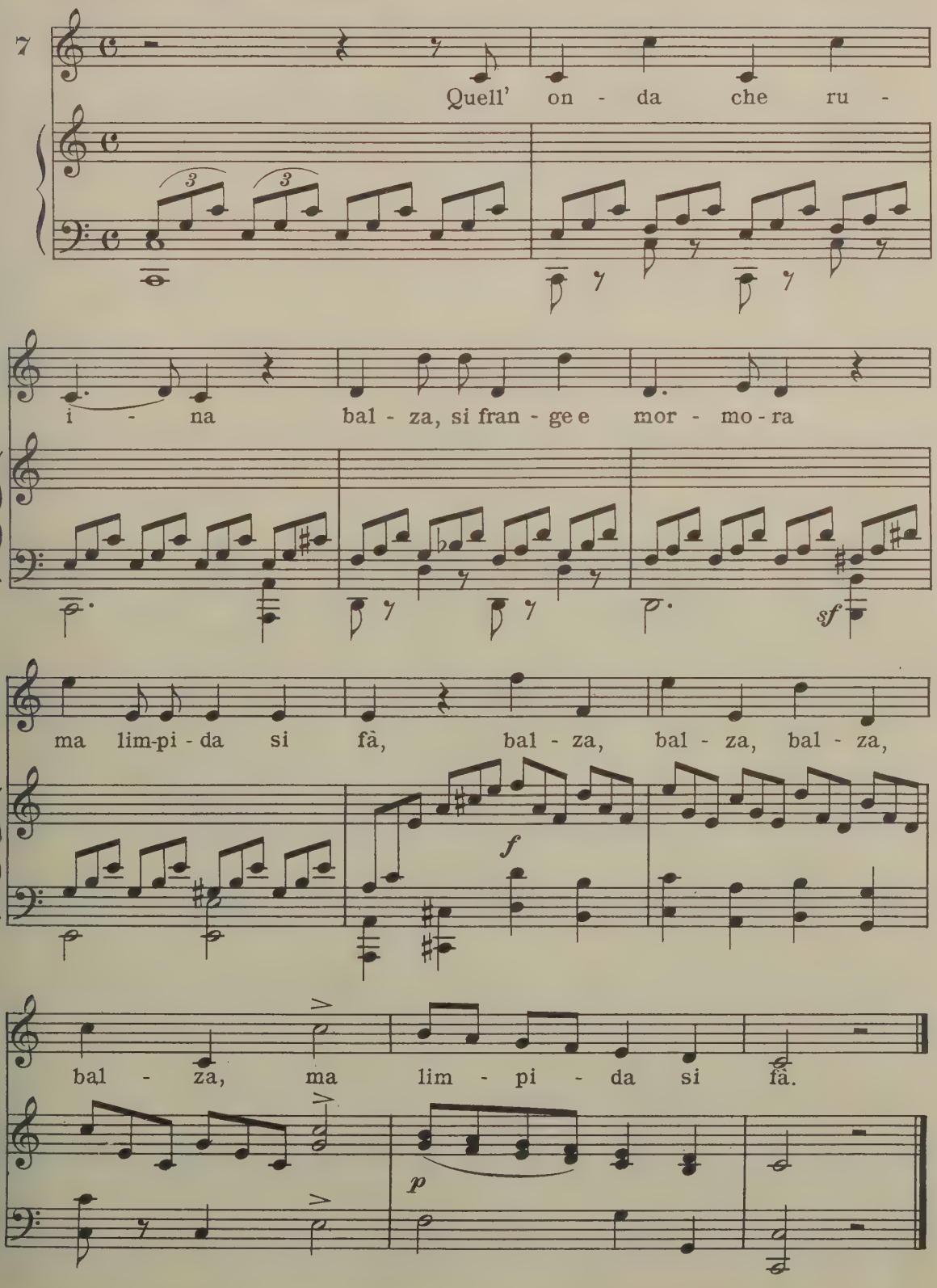
Exercise 5: Skips of Sixths

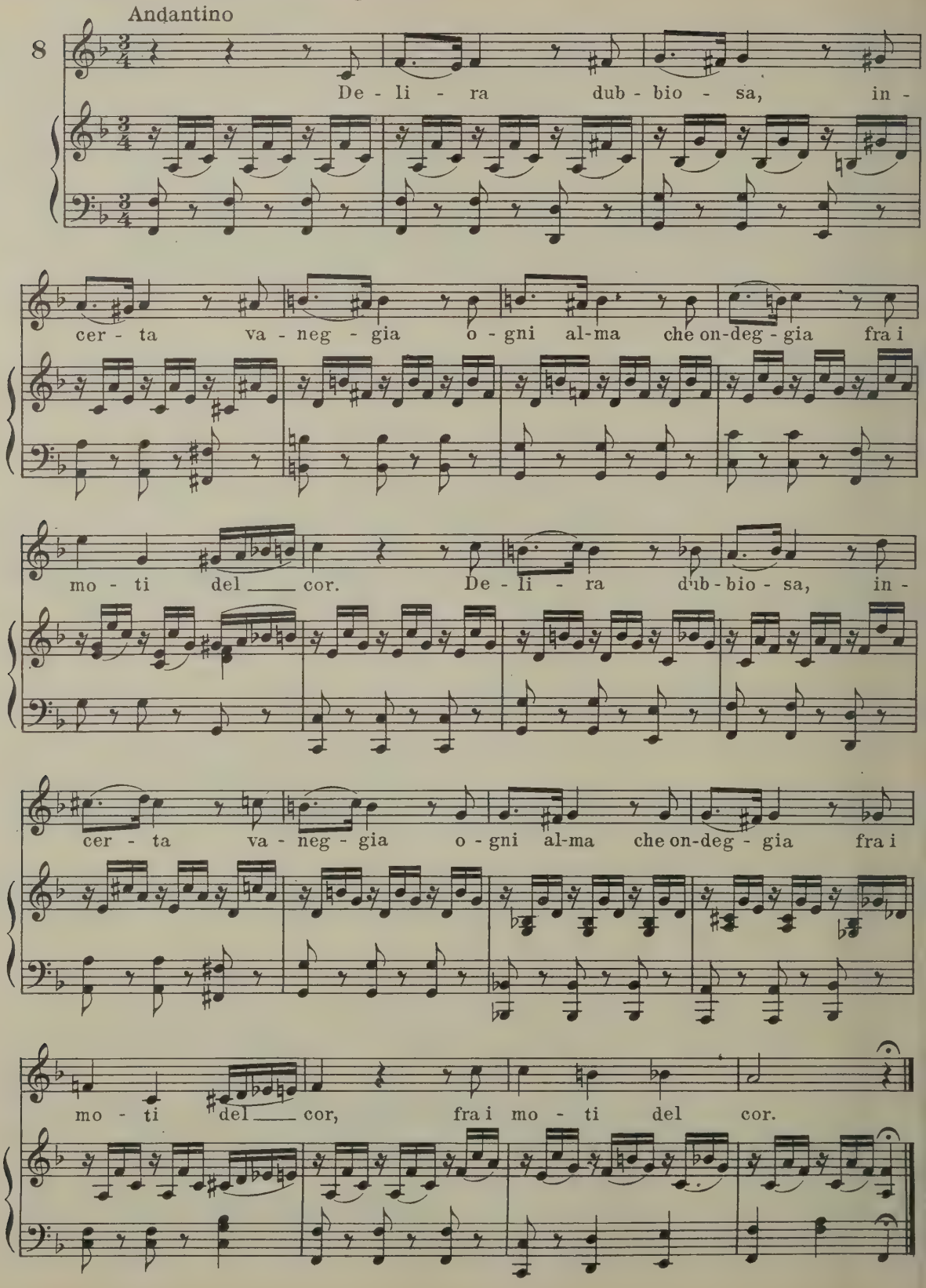


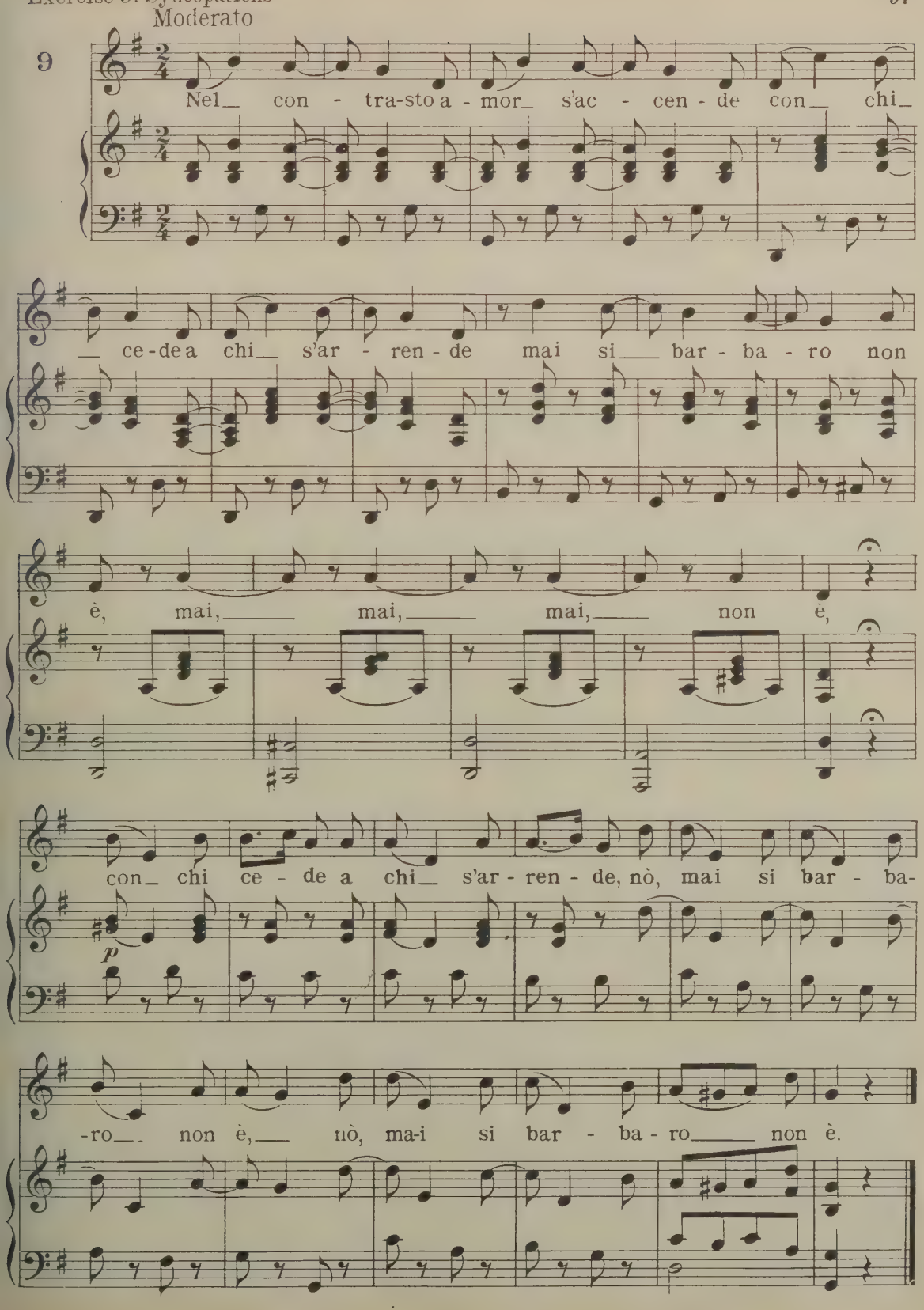
Exercise 6: Skips of Sevenths



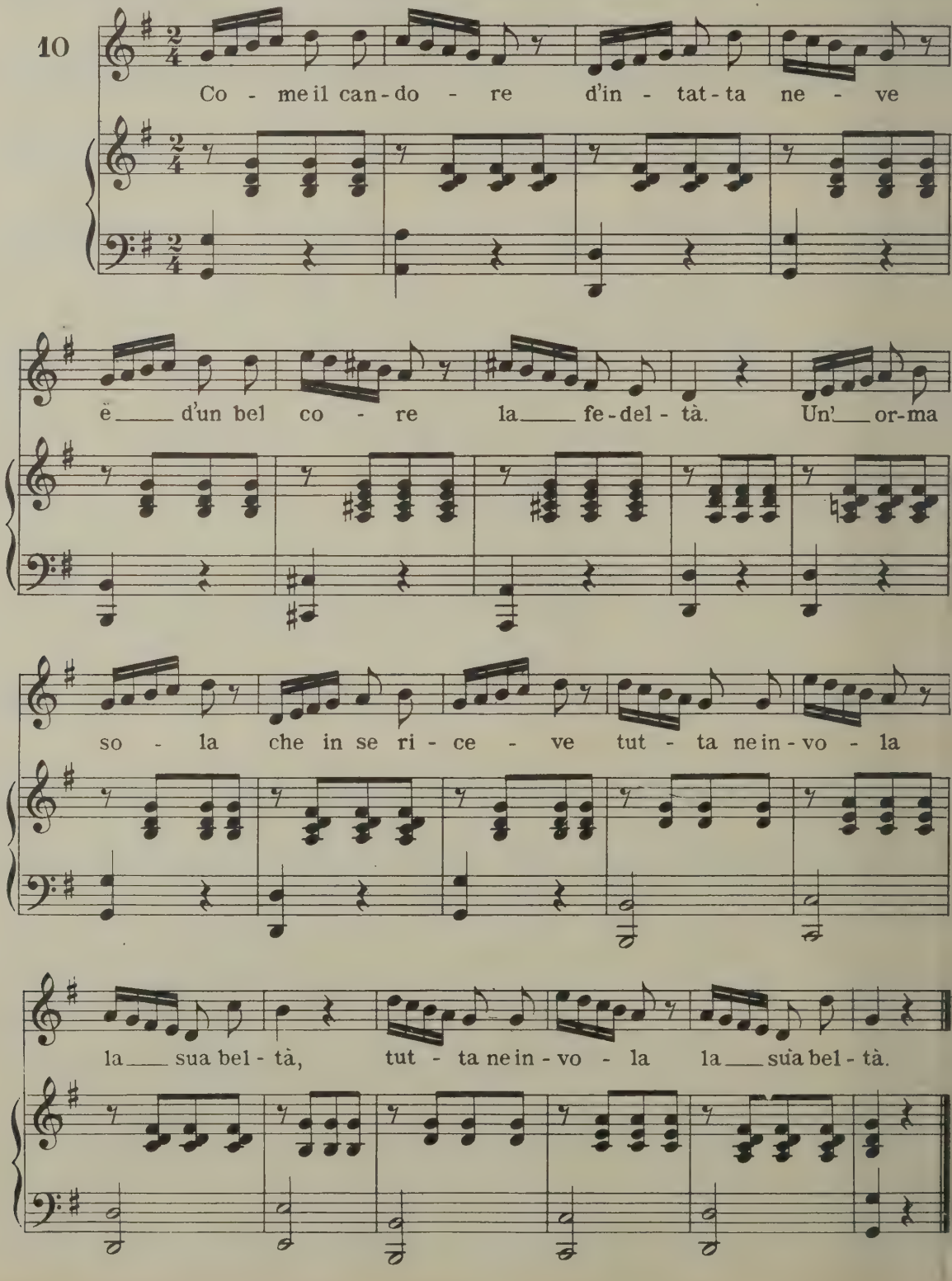
Exercise 7: Skips of Octaves




Andantino
8
De - li - ra dub - bio - sa, in -
cer - ta va - neg - gia o - gni al-ma che on-deg - gia fra i
mo - ti del ___ cor. De - li - ra dub - bio - sa, in -
cer - ta va - neg - gia o - gni al-ma che on-deg - gia fra i
mo - ti del ___ cor, fra i mo - ti del cor.


Moderato
9
Nel con - tra-sto a - mor s'ac - cen - de con chi
ce-de a chi s'ar - ren - de mai si bar - ba - ro non
è, mai, mai, mai, non è,
con chi ce - de a chi s'ar - ren - de, nò, mai si bar - ba-
p
-ro. non è, nò, mai si bar - ba - ro non è.

Exercise 10. Introduction to Runs. At first sing this exercise in *adagio* tempo and gradually increase to *allegro* as the pupil gains in skill. T sixteenth notes are to be sung with great evenne

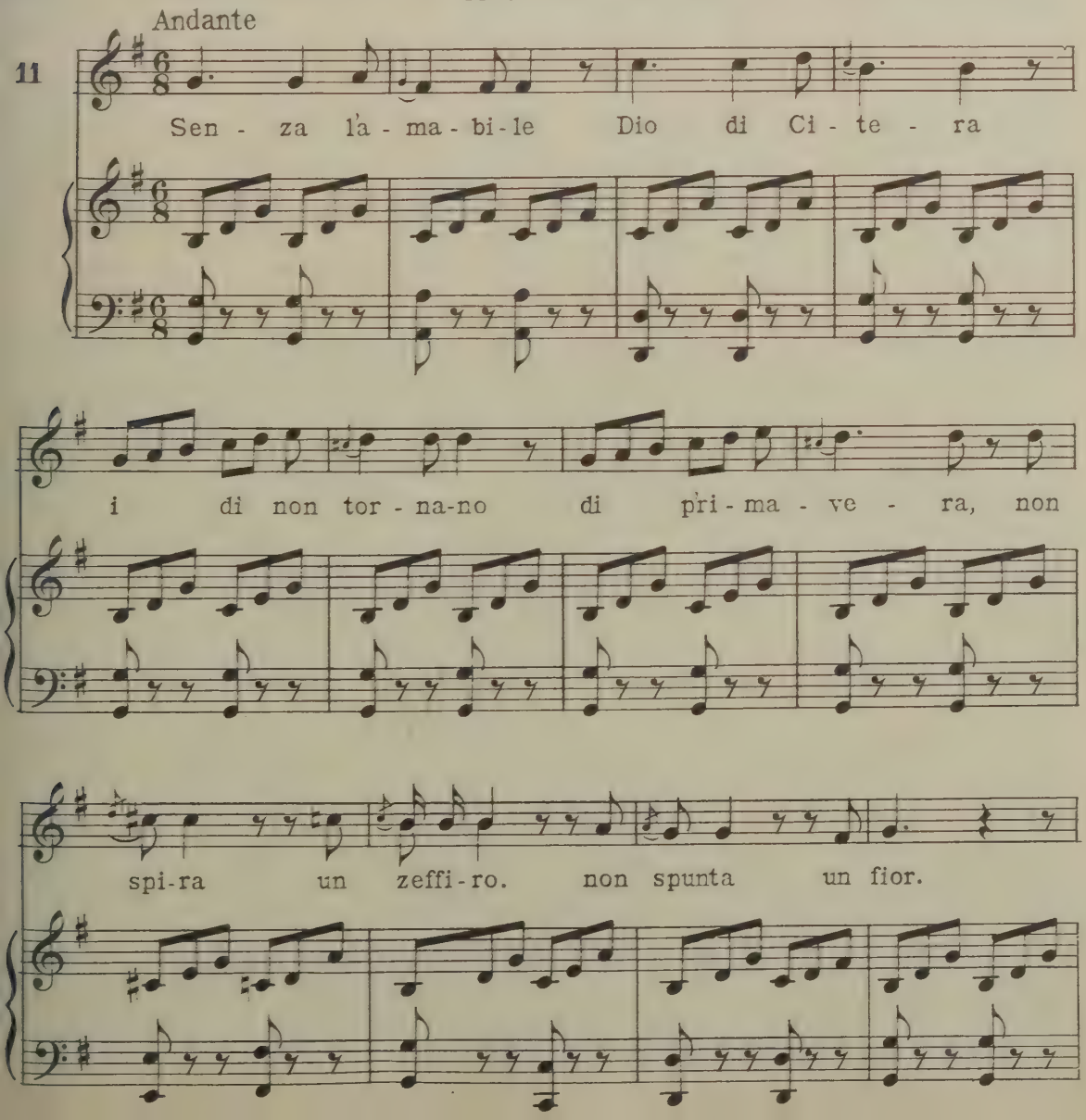


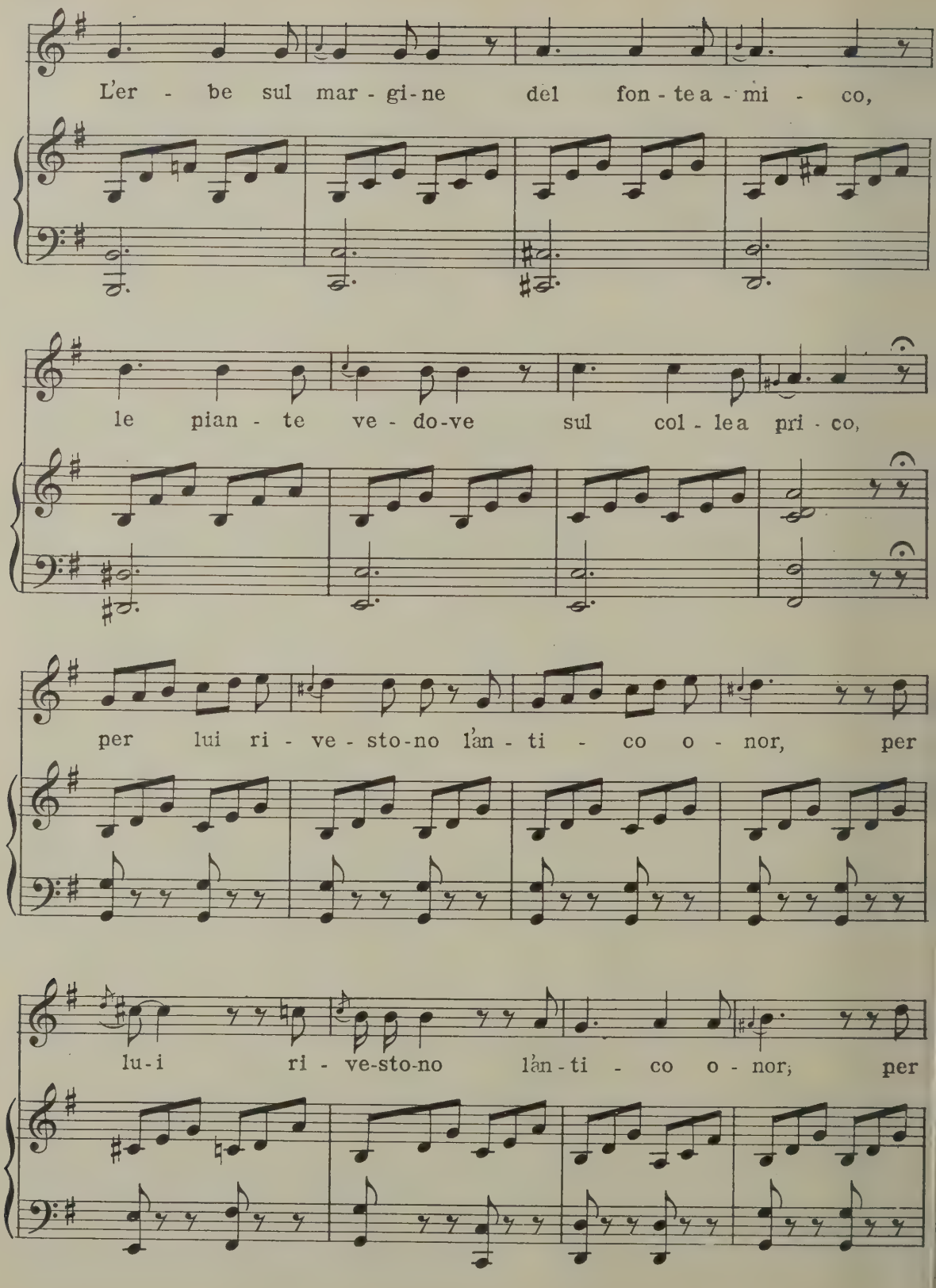
Exercise 11: The Appoggiatura from above and rom below. The appoggiatura is the most beautiful embellishment in singing. Its effect depends pon giving its correct time-value. It is sometimes permitted to lengthen, but not to diminish he value.

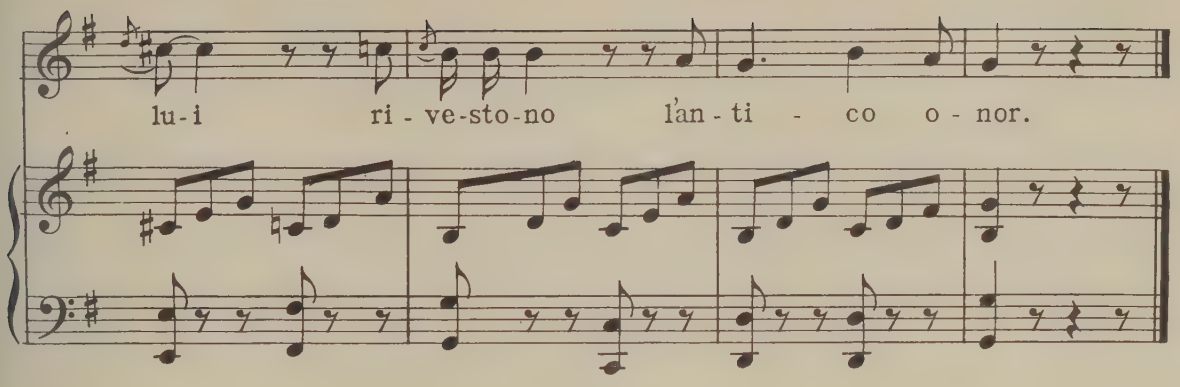
In the second measure the appoggiatura, G, ritten as a small quarter note, takes one-half of he value of the F♯ which follows it,—sometimes alled the principal note and always made full size, ot small. The two notes, G and F♯, are therefore sung as eighth notes.

In the fourth measure the principal note B, is a otted quarter. The custom is when an appoggiatura is used with a dotted note the appoggiatura takes two-thirds of the time value of the dotted note.

The student will find the use of the appoggiatura, often called the "long grace note" in distinction from the acciaccatura which is known as the "short grace note," restricted to the music of the classical period. Later composers adopted the practice of writing out appoggiaturas exactly as they were to be performed. Note the difference in notation: The appoggiatura is generally written as a quarter note or in certain meter signatures such as 2/4 or 4/8 as an eighth note. The acciaccatura is usually written as an eighth note and the "hook" or "flag" has a slanting line through it. Examples are in the ninth, tenth, and eleventh measures.



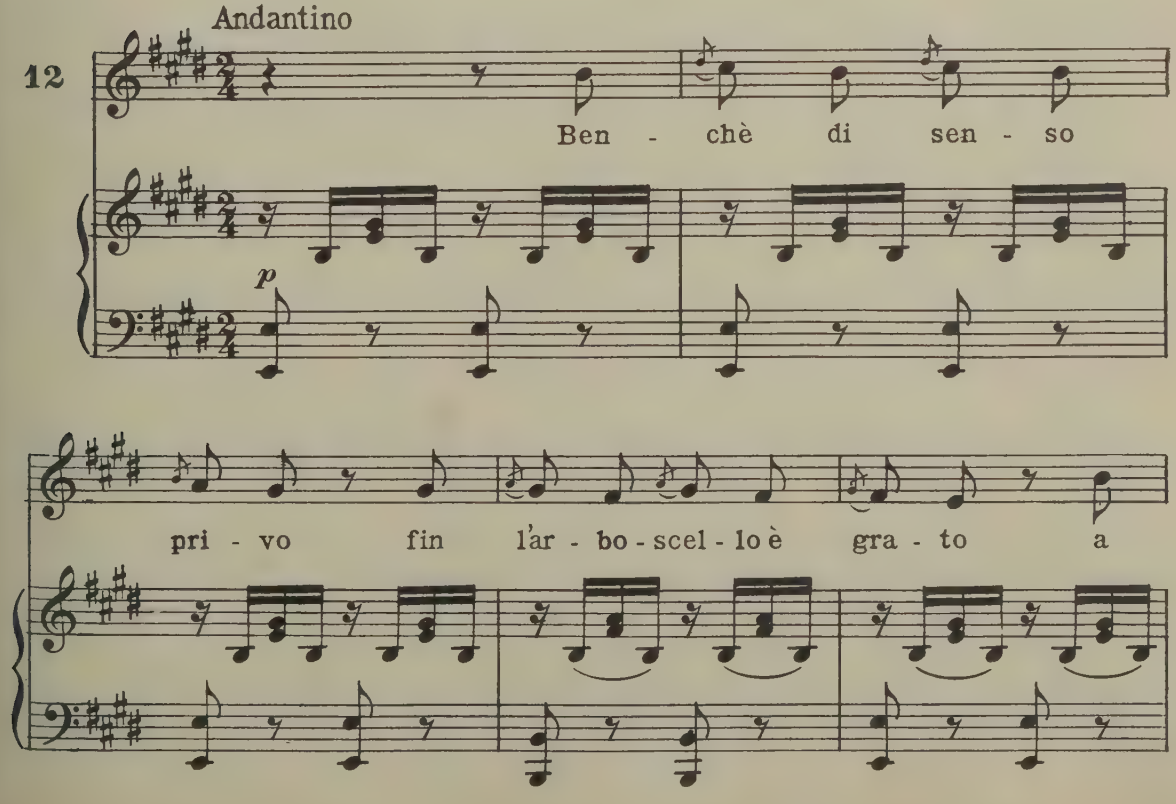

L'er - be sul mar - gi - ne del fon - te a - mi - co,
le pian - te ve - do - ve sul col - le a pri - co,
per lui ri - ve - sto - no l'an - ti - co o - nor, per
lu - i ri - ve - sto - no l'an - ti - co o - nor; per

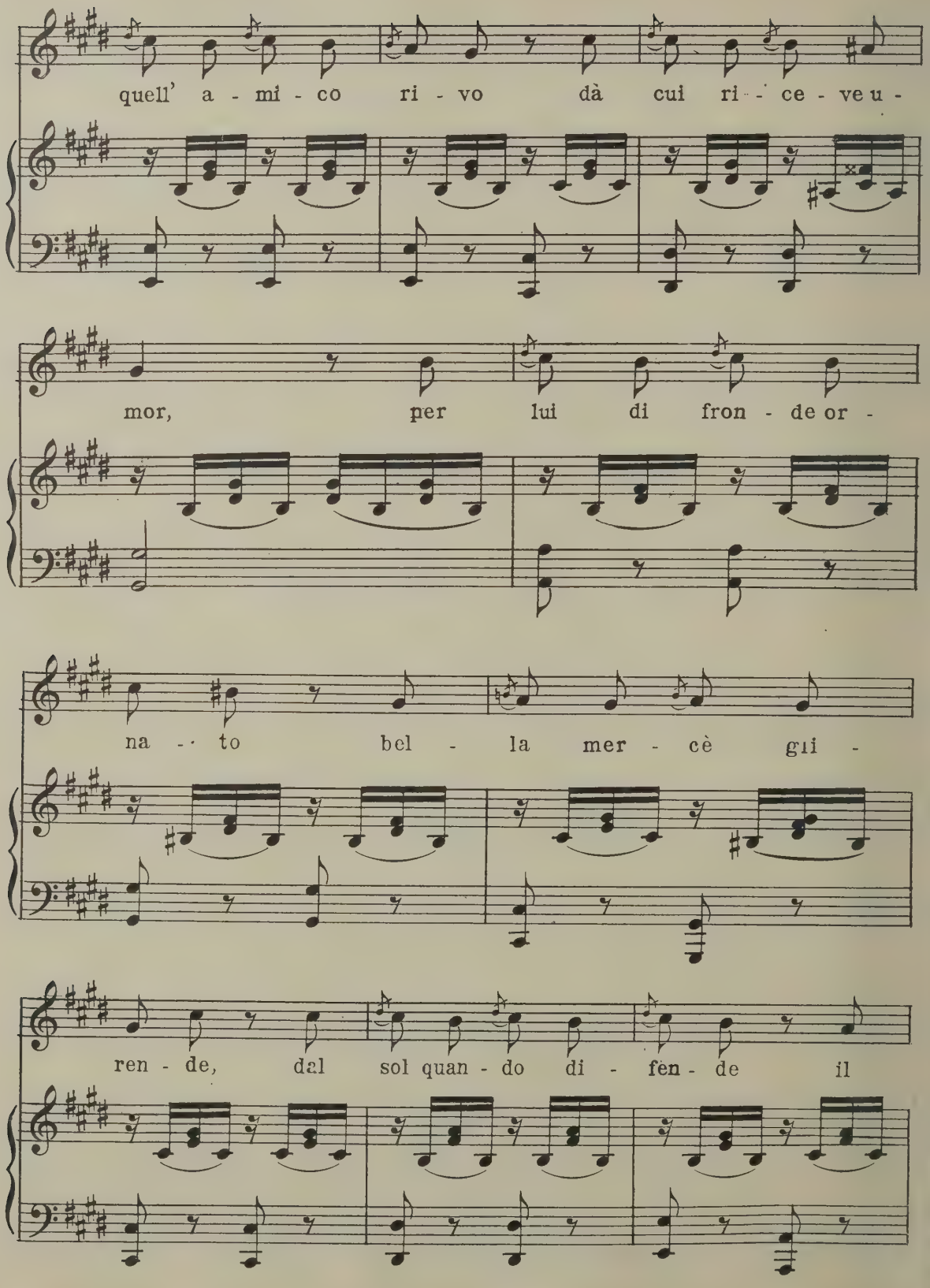


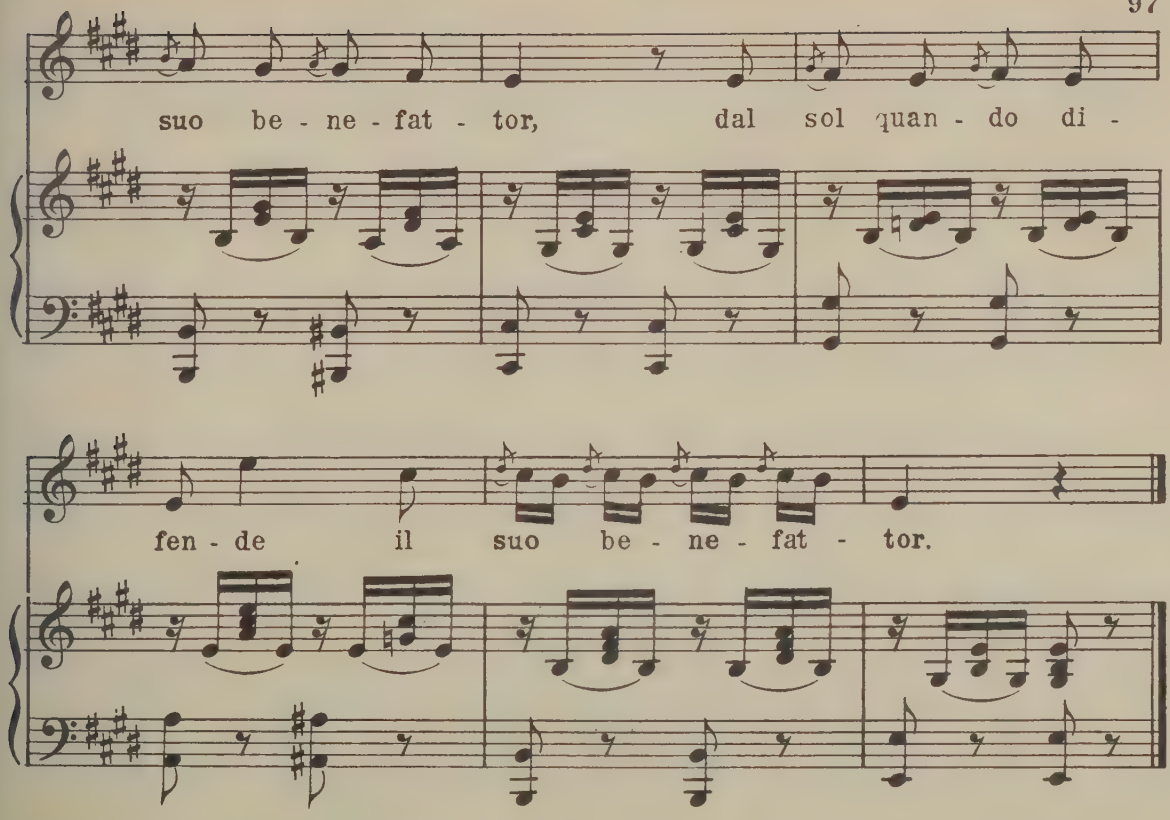
Exercise 12: The Acciaccatura. The acciaccatura differs from the appoggiatura in that it does not take away either time-value or accent from the note to which it belongs.

The acciaccatura was first used in music for organ or clavichord. The two notes were sounded together but the acciaccatura was immediately released—it was always the diatonic note below the principal note—leaving the principal note to sound alone.

This effect is not possible for one voice. Hence the acciaccatura is sounded as an extremely short note before the principal note. In the older music it is generally advisable to sound it exactly with the bass tone. This does not mean, however, that a definite accent is to be given to the acciaccatura. If an accent is used the effect is too heavy. The grace of the acciaccatura consists in its extreme lightness and delicacy. This thought is to be foremost in the mind of the singer.



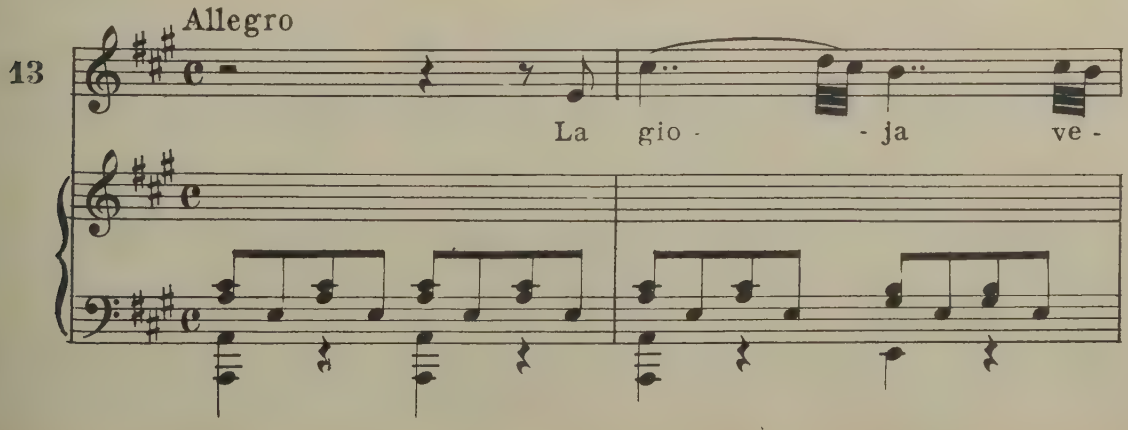

quell' a - mi - co ri - vo dà cui ri - ce - ve u -
mor, per lui di fron - de or -
na - to bel - la mer - cè gli -
ren - de, dal sol quan - do di - fen - de il

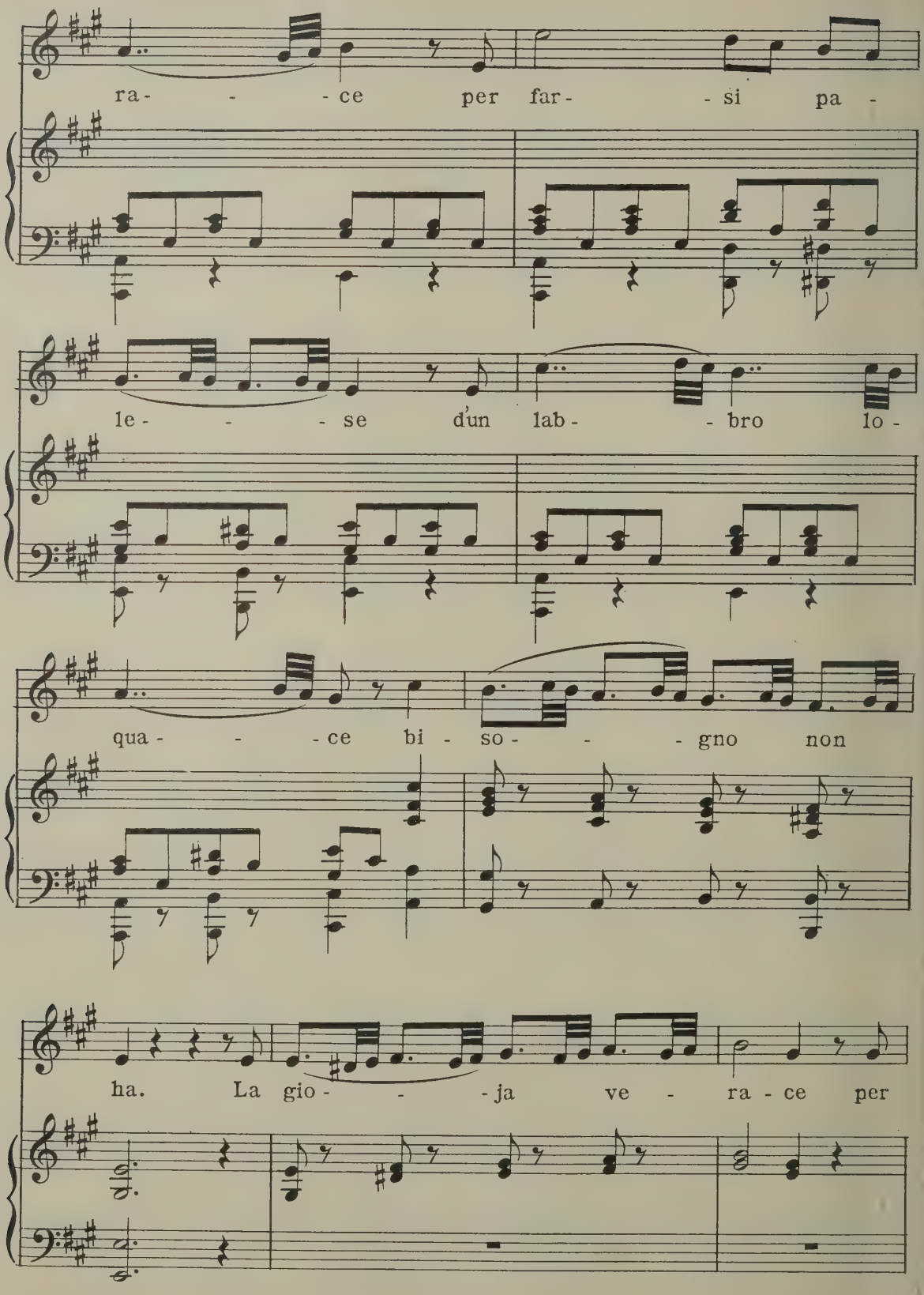


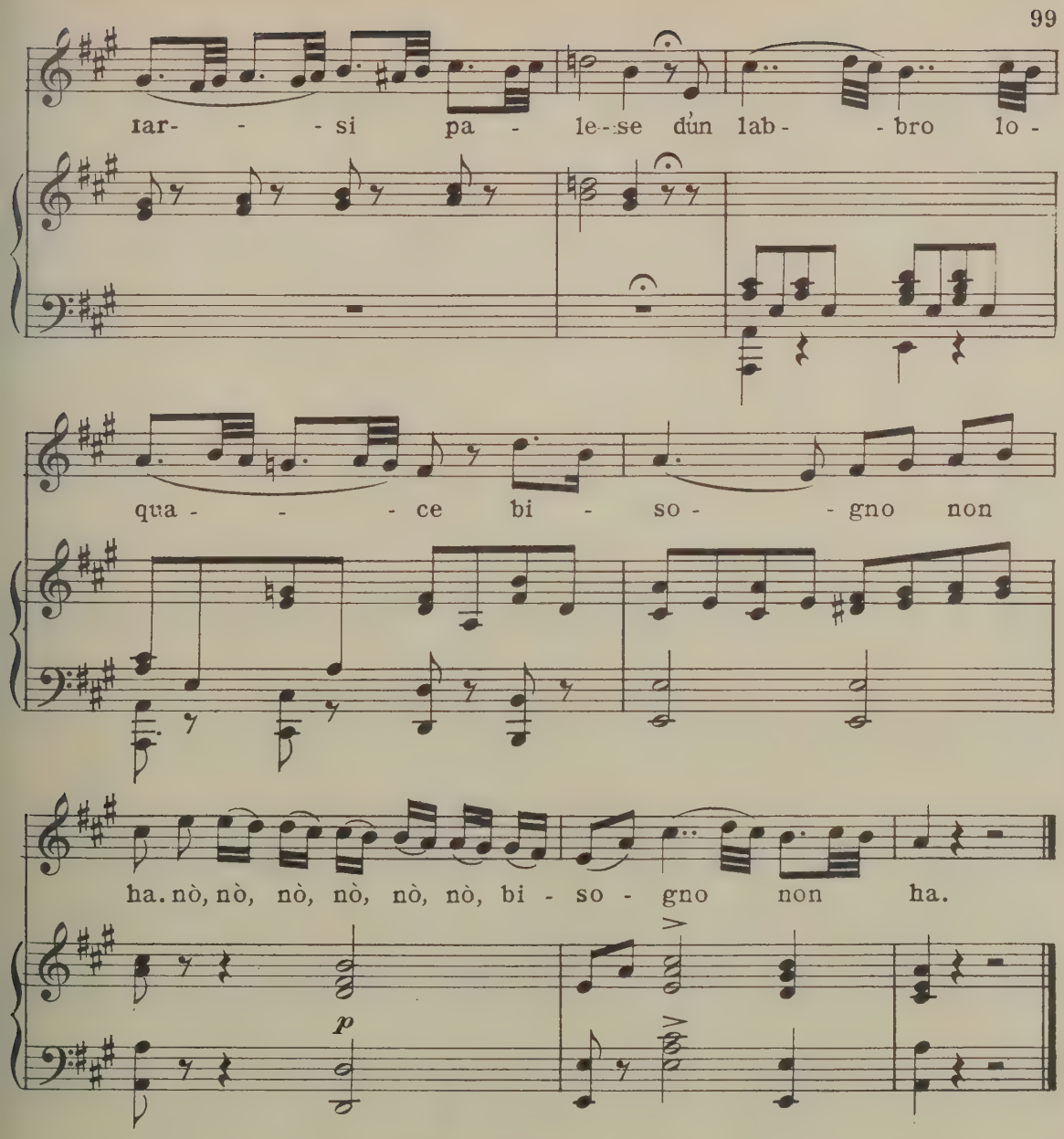
Exercise 13: Introduction to the Mordent. The mordent is the most varied and at the same time the most difficult embellishment used in singing because of the lightness with which it must be executed. It consists of two or three notes and adds elegance to the rendering without detracting from the musical idea or the intention of the composer.

And this leads to the remark that any changes such as singers sometimes insert as embellishments, so far as they affect the original form of the melody or the accentuation, are to be rejected as undesirable and faulty.

A parallel in speech may be found for the various graces used in vocal music. Every one speaks with more or less melodic variety, little twists of inflection, rising or falling. In speech these graces are indefinite as to pitch; in song they are given definite pitch. The mordent consists of a principal note, a quick change to the next higher (sometimes the lower) note, and just as quickly back again. All this is done with lightness, ease, and delicacy, with an entire absence of effort just as in ordinary speech. Students will find help in conceiving of a musical effect as a parallel to an effect of speech.




ra- - - ce per far- - si pa -
le- - - se d'un lab- - bro lo -
qua- - - ce bi - so- - - gno non
ha. La gio- - - ja ve - ra - ce per



A prime consideration in artistic singing is a
ne legato. This consists in fully sustaining each
one up to the commencement of the succeeding
ne. When we sing legato the current of air pro-
eeding from the chest is continuous. We may
hink of the outflow of the breath as transformed
nto a continuous stream of sound. To this stream
f sound pitch, vowel and consonant are added
ithout disturbing the smoothness of the flowing
tream of sound.

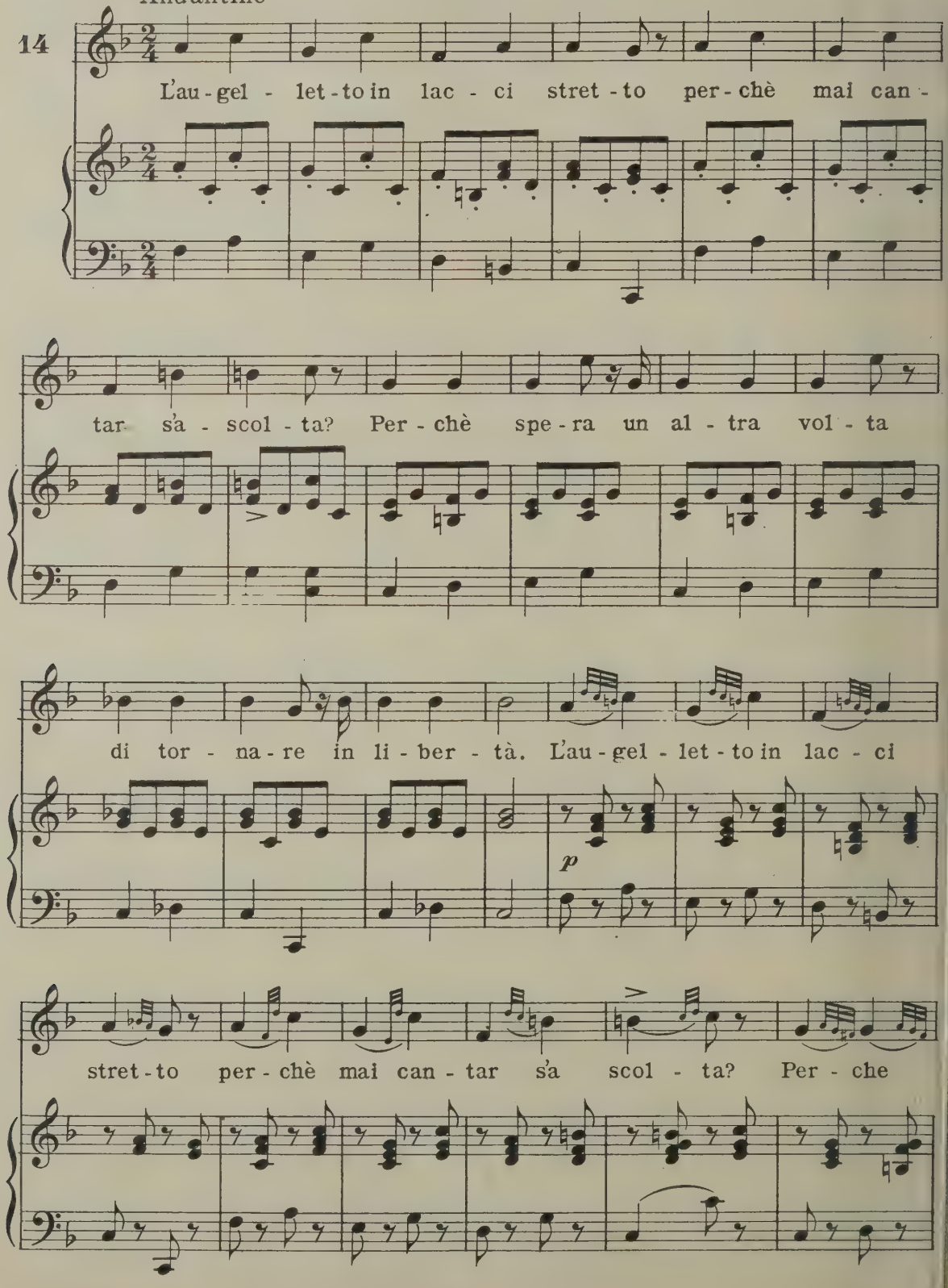
Thus we can think of legato as the basis with
itch and vocal sounds as added details. Take a
ne from the preceding study, "*No, No, No, bisogno non ha.*" The "*n*" is made by a gentle contact of the tongue against the roof of the mouth where the teeth join it. All this is done without disturbing the smooth, even flow of the stream of tone. The "*b*" is made by bringing the lips together lightly and momentarily "turning," one may say, the flow of tone. Firm pressing together of the lips interrupts the tone. The "*s*," coming between two vowels has the sound of "*z*," a buzz produced by the tongue; the "*nyo*" sound of "*gno*" in *bisogno* is made with the tip of the tongue.

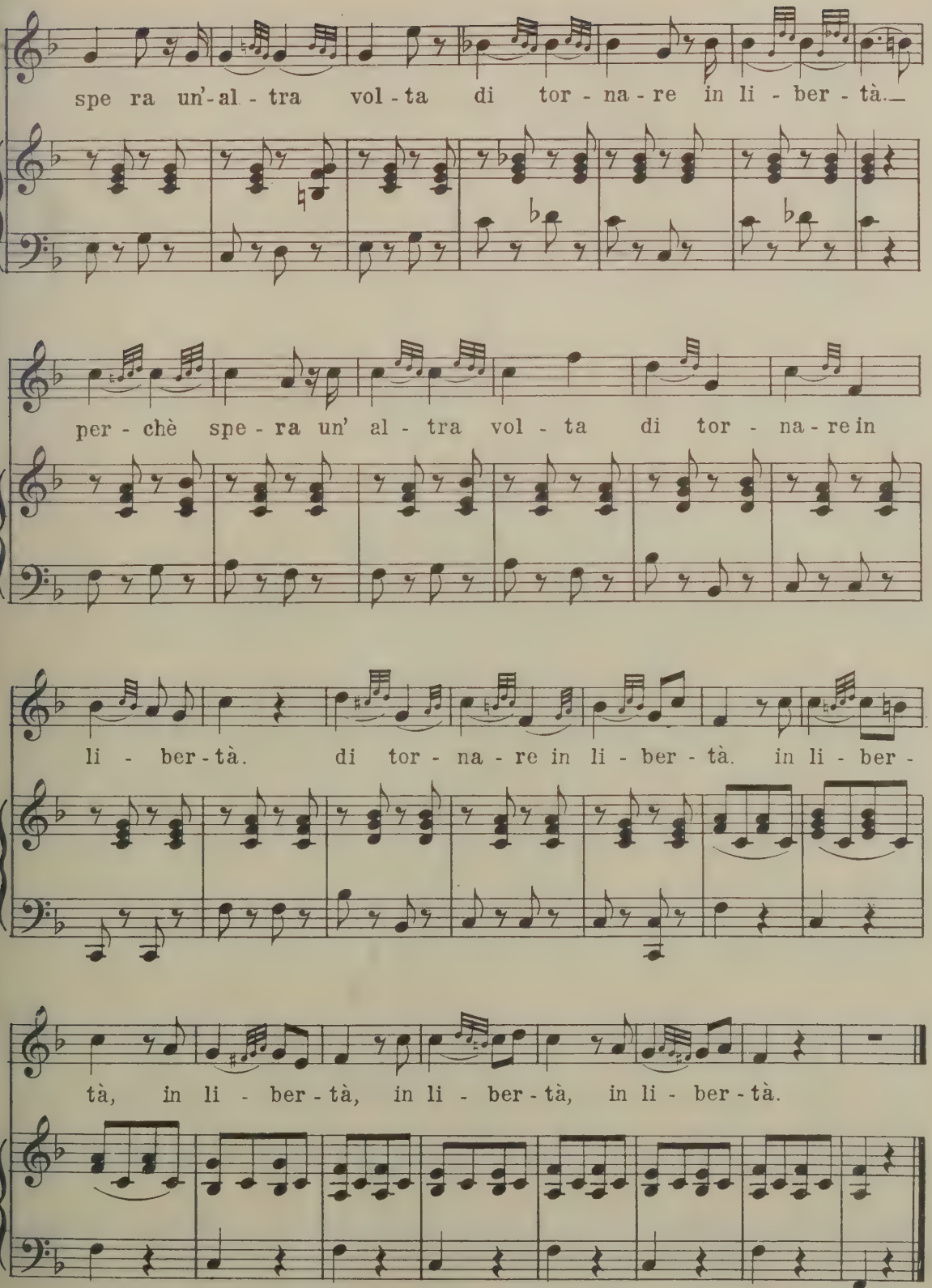
A careful study of these movements will show how to preserve the complete legato.

Exercise 14: Various Kinds of Mordents

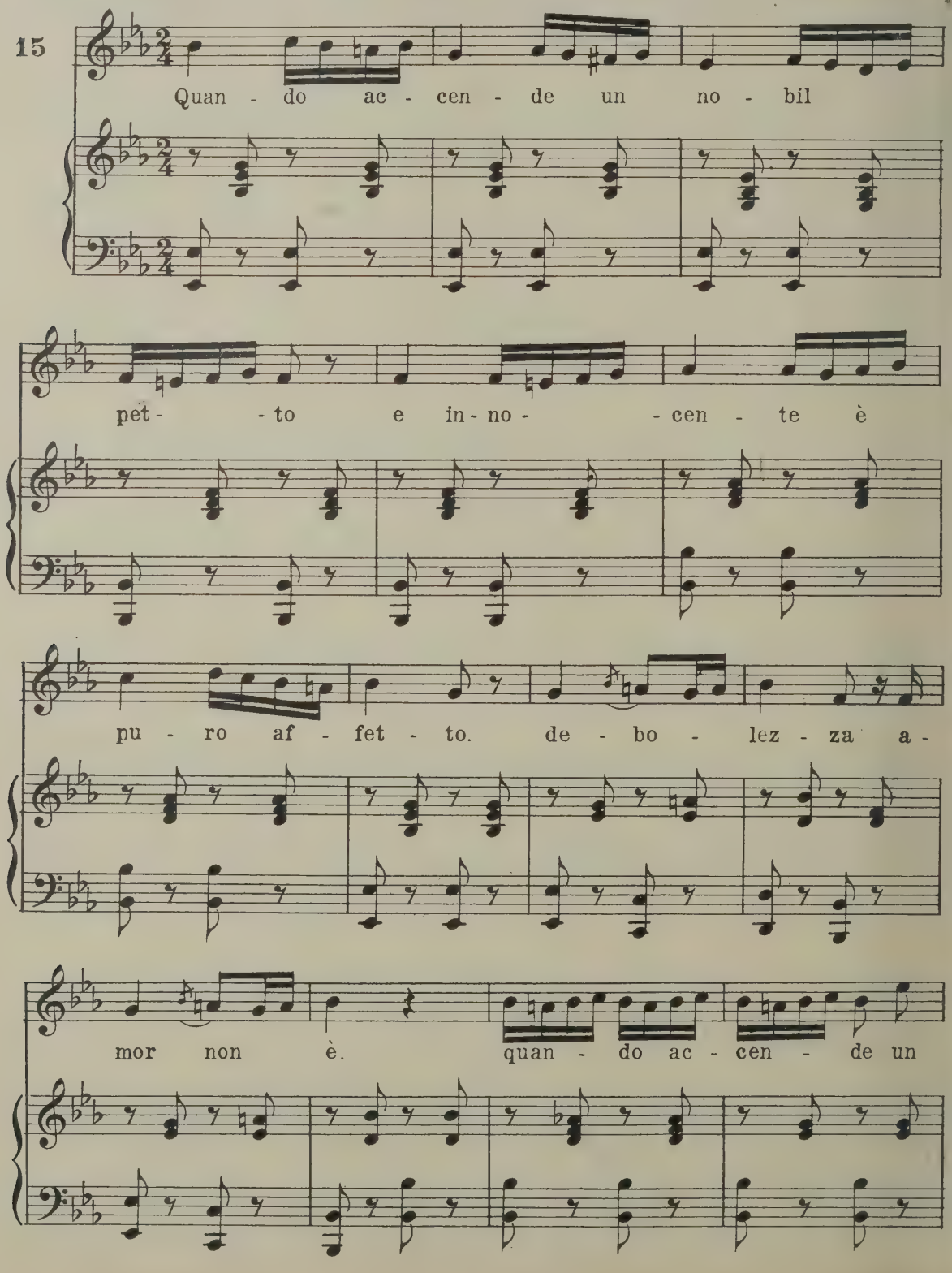
Andantino

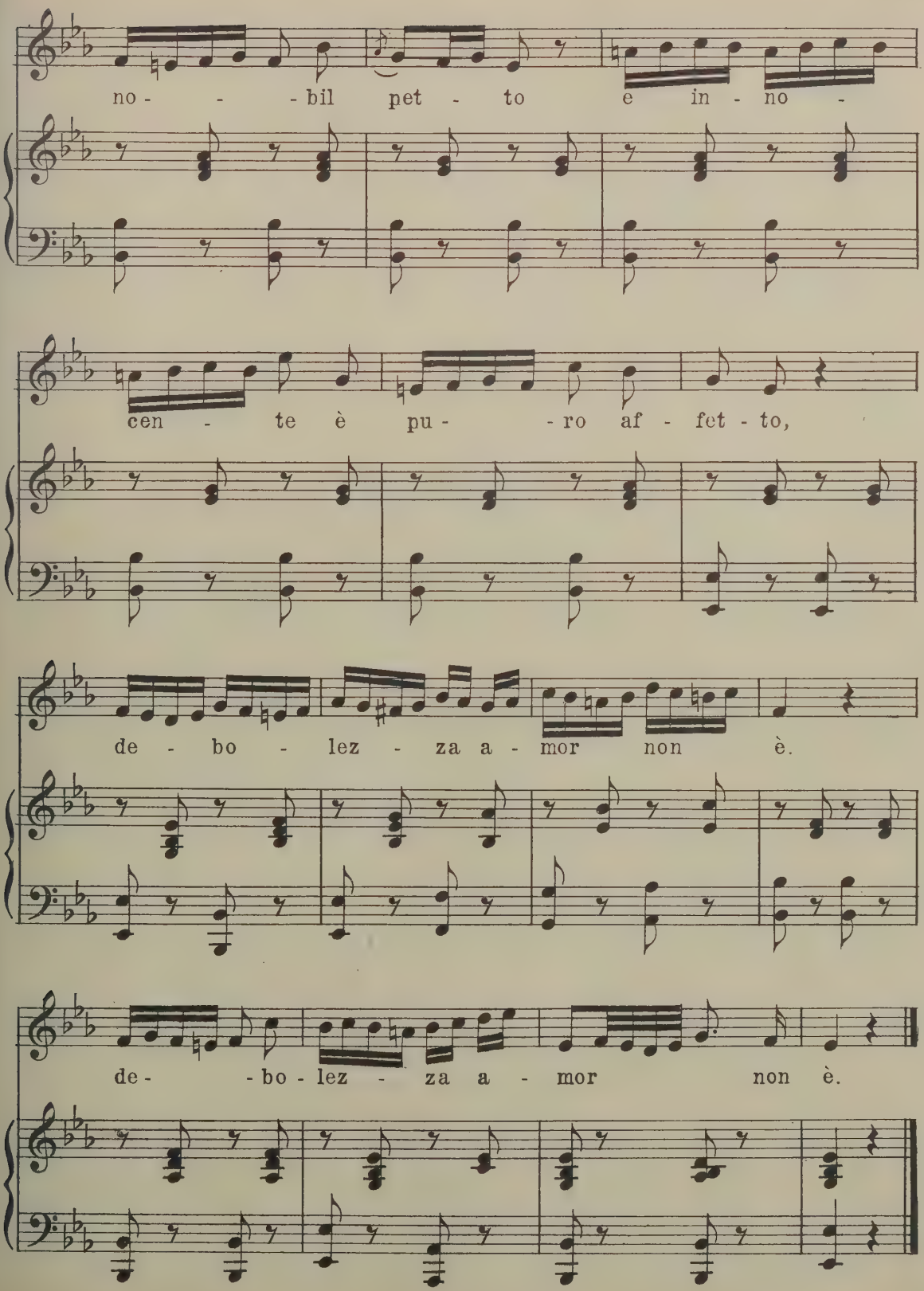
14



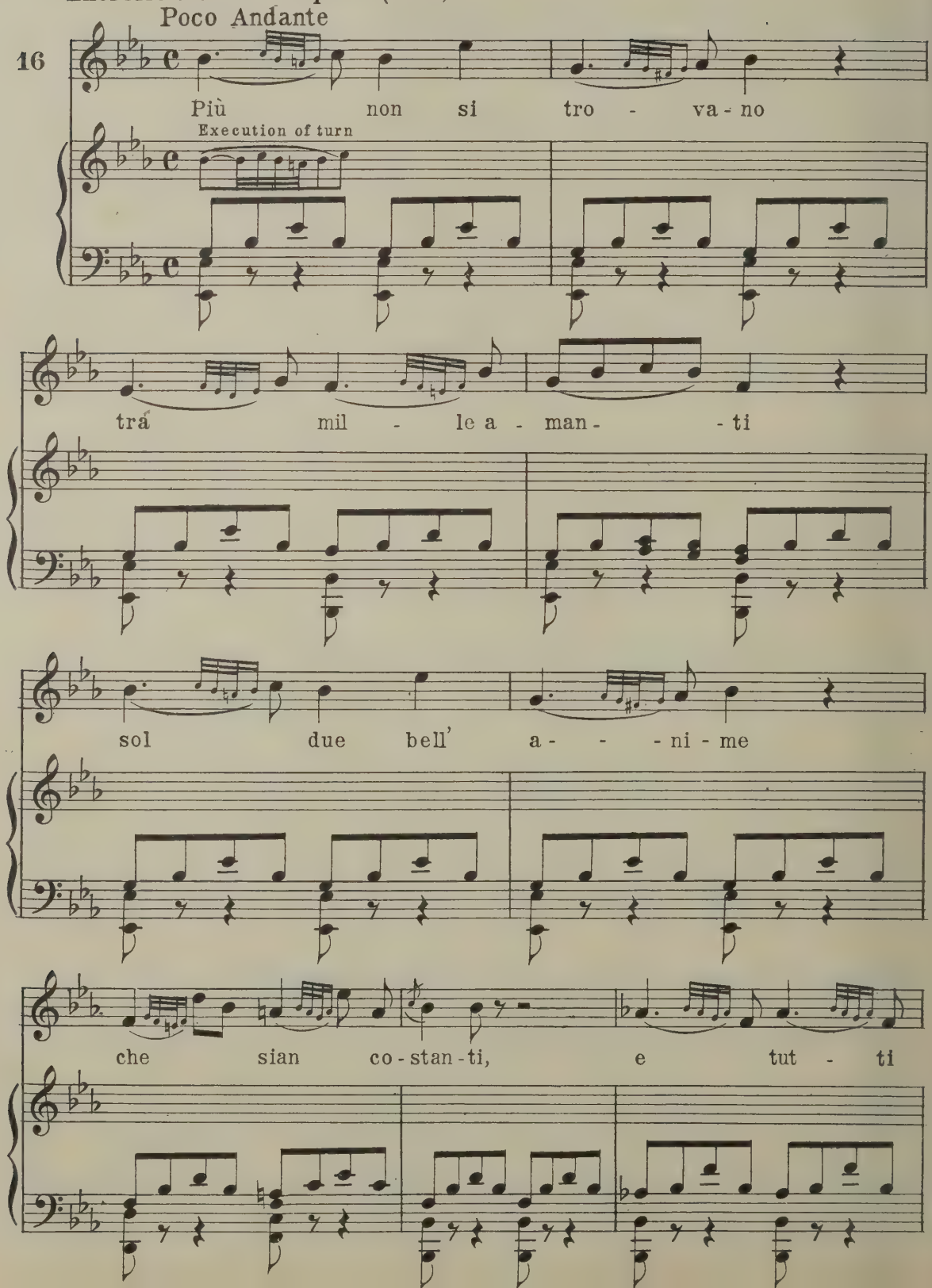

spe ra un'-al - tra vol - ta di tor - na - re in li - ber - tà.
per - chè spe - ra un' al - tra vol - ta di tor - na - re in
li - ber - tà. di tor - na - re in li - ber - tà. in li - ber -
tà, in li - ber - tà, in li - ber - tà, in li - ber - tà.

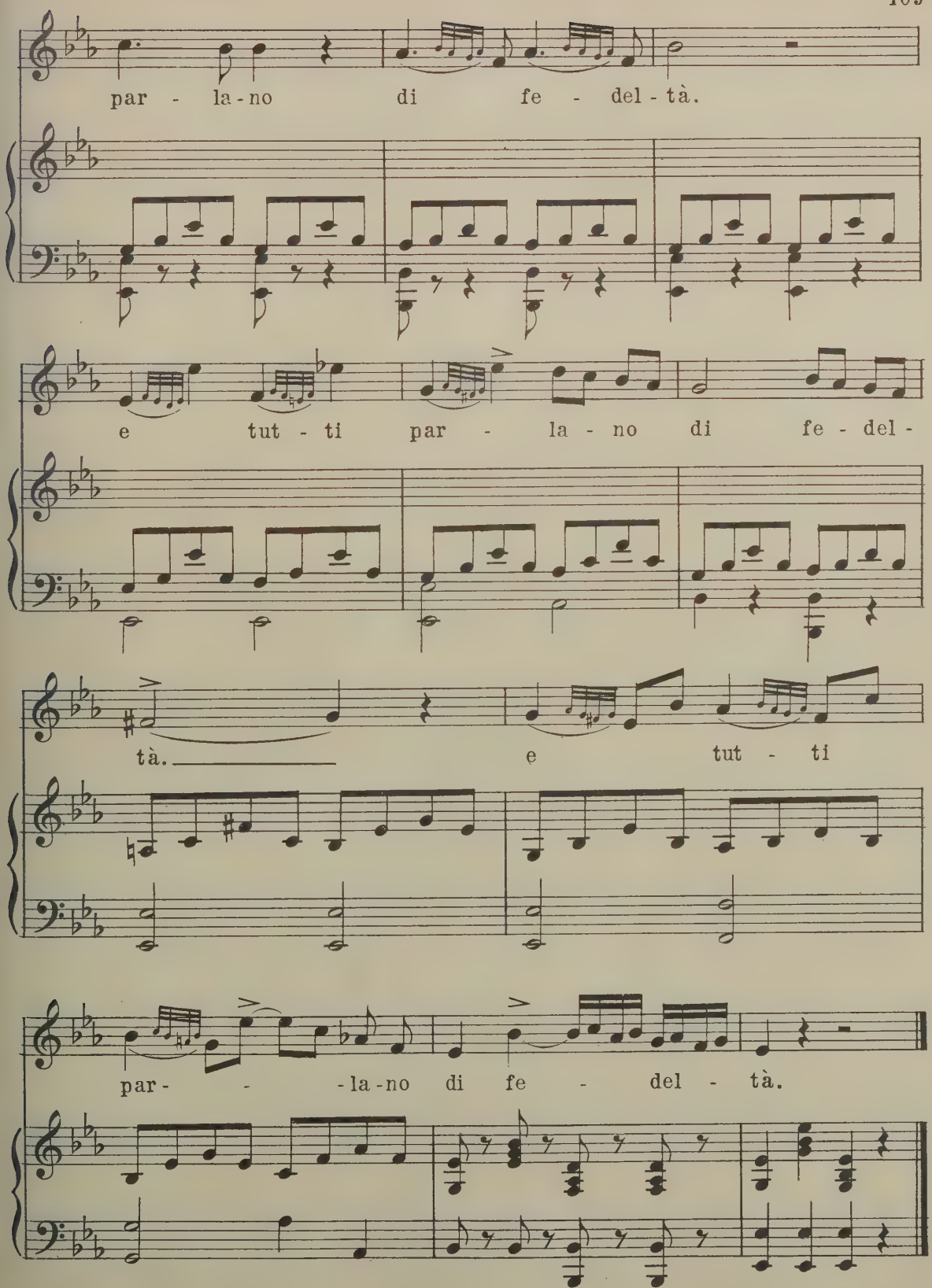
Exercise 15: Introduction to the Gruppetto (Turn). Like Exercise 10 this one should at first be sung in *adagio* tempo and gradually increased to *allegro* as the pupil gains in skill.

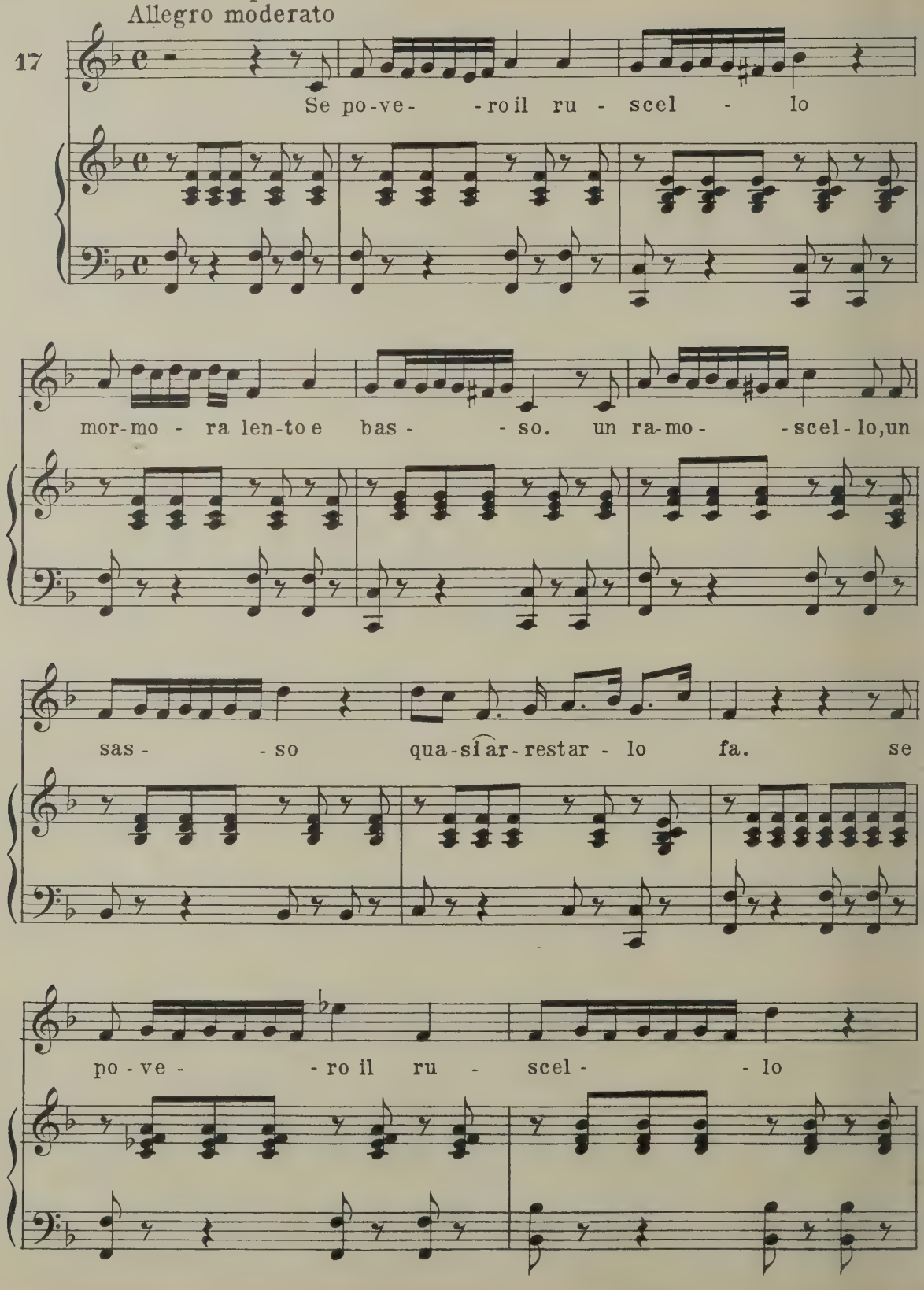


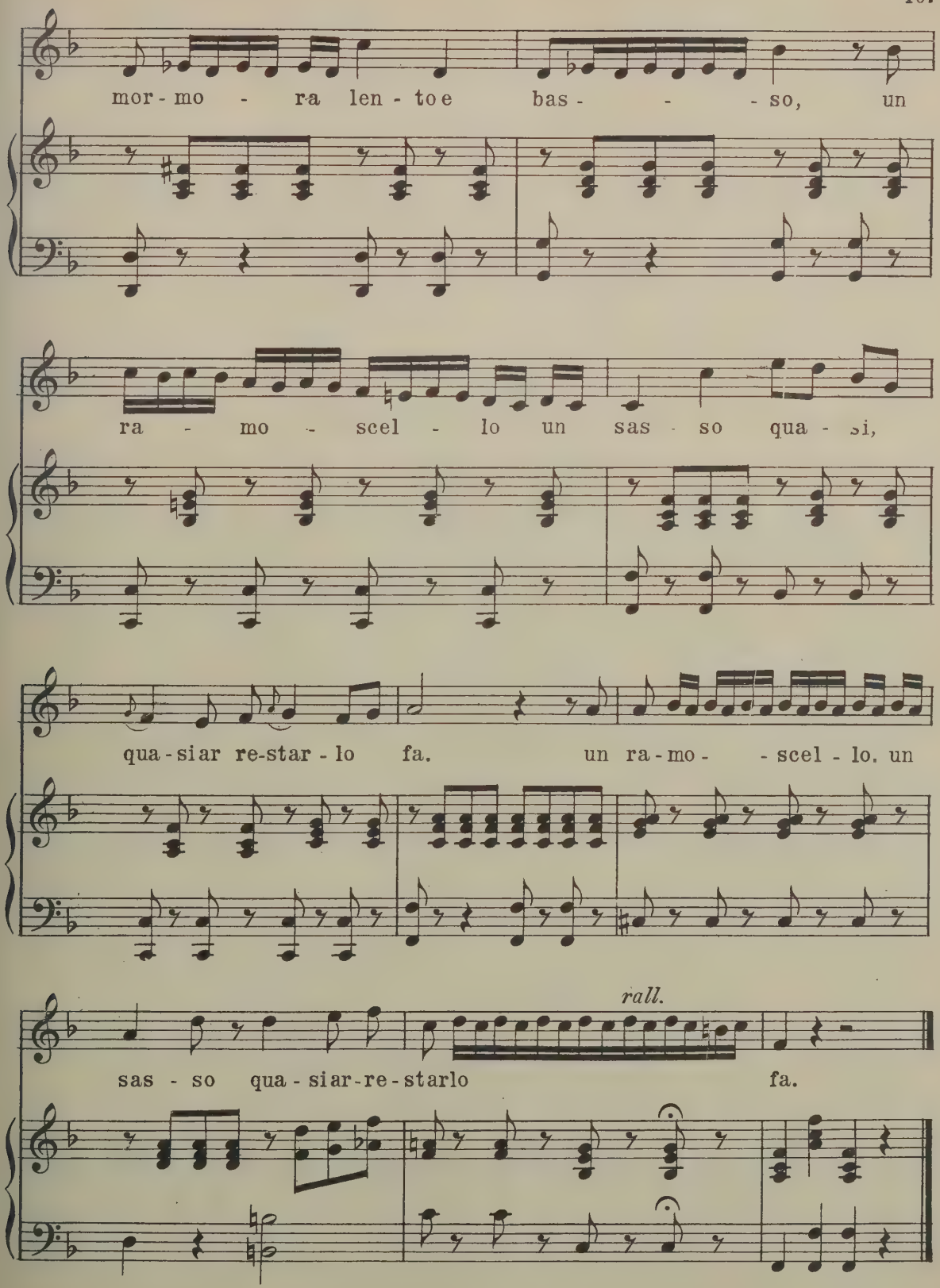

no - - - bil pet - to e in - no -
cen - te è pu - - ro af - fet - to,
de - bo - lez - za a - mor non è.
de - - bo - lez - za a - mor non è.

Exercise 16: The Grupetto (Turn)



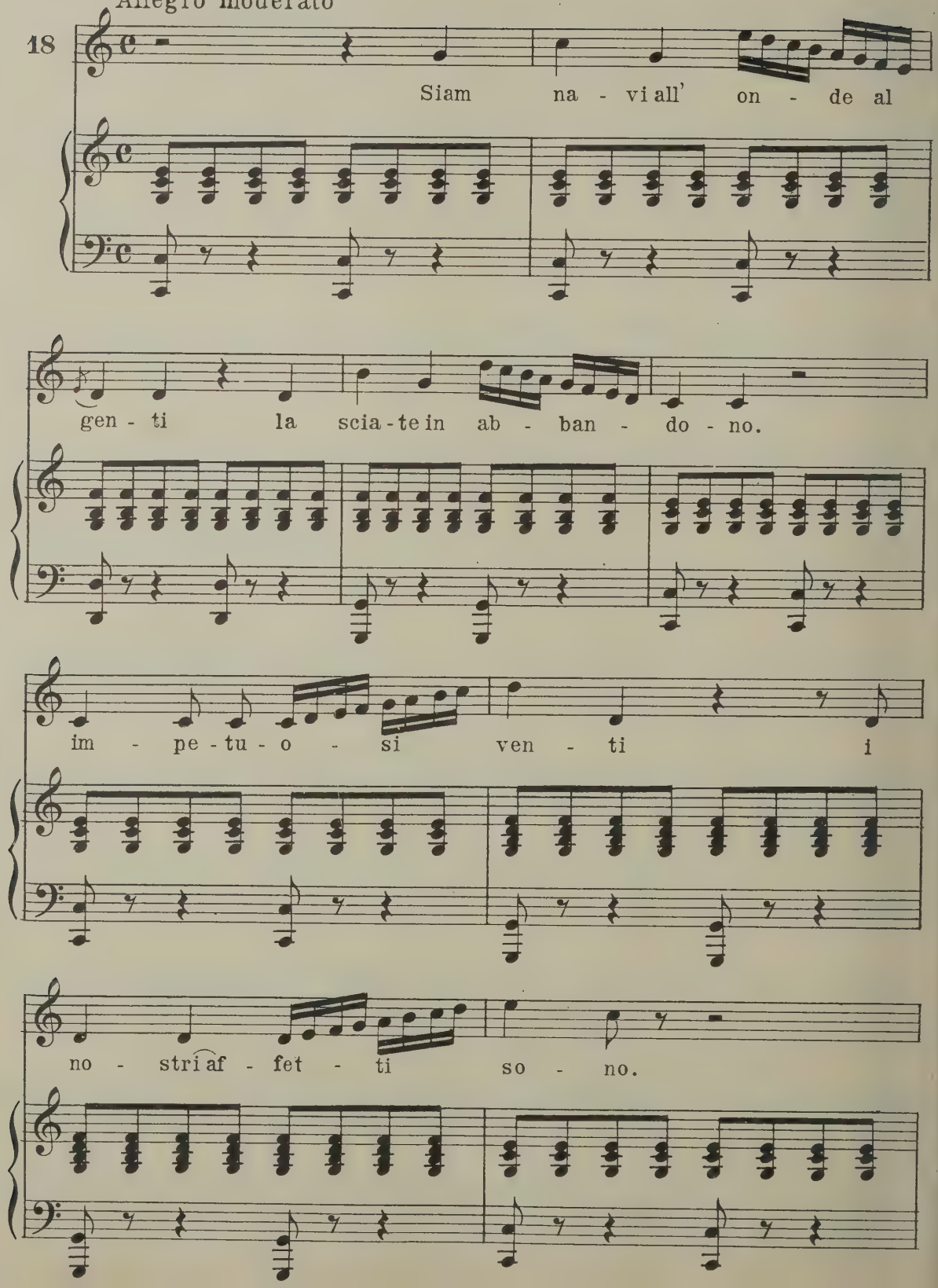

par - la-no di fe - del-tà.
e tut - ti par - la - no di fe - del -
tà.
e tut - ti
par - - -la-no di fe - del - tà.

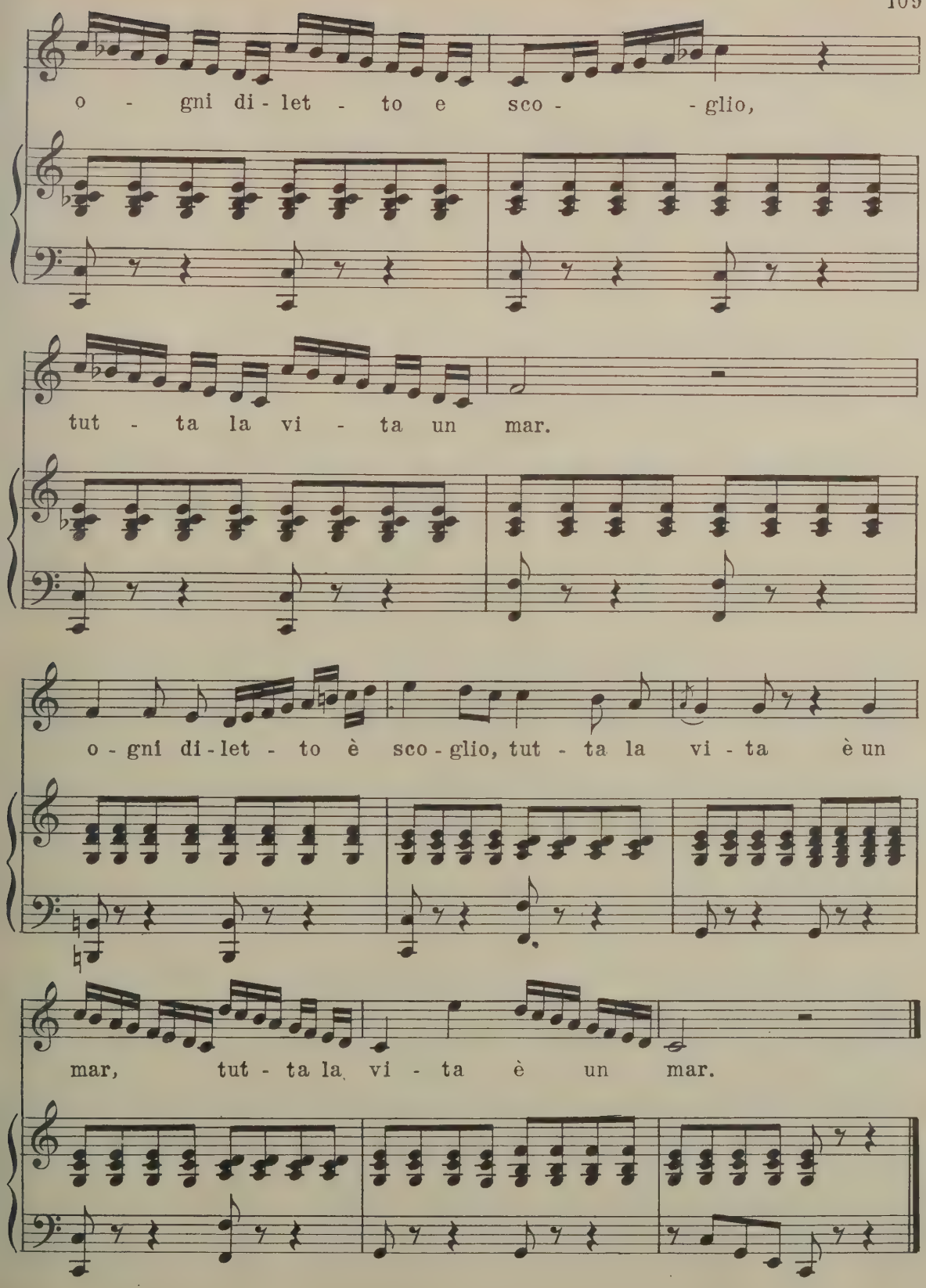

Allegro moderato
17
Se po-ve- -ro il ru - scel - lo
mor-mo - ra len-to e bas - - so. un ra-mo- -scel-lo,un
sas- - so qua-si ar-restar - lo fa. se
po-ve- -ro il ru - scel- - lo


mor - mo - ra len - to e bas - - - so, un
ra - mo - scel - lo un sas - so qua - si,
qua - siar re-star - lo fa. un ra - mo - - scel - lo, un
rall.
sas - so qua - siar - re - starlo fa.

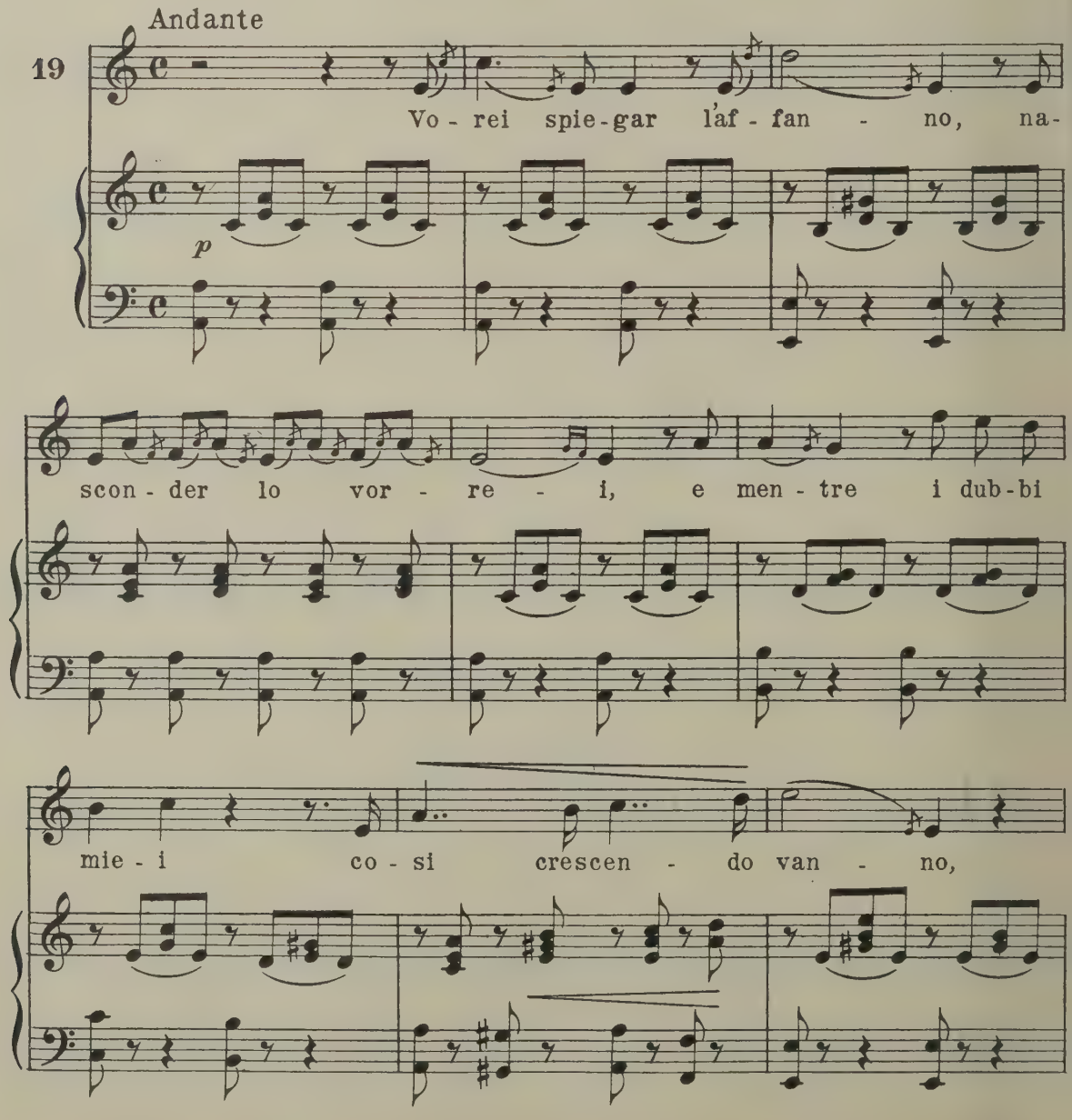
Exercise 18: Runs

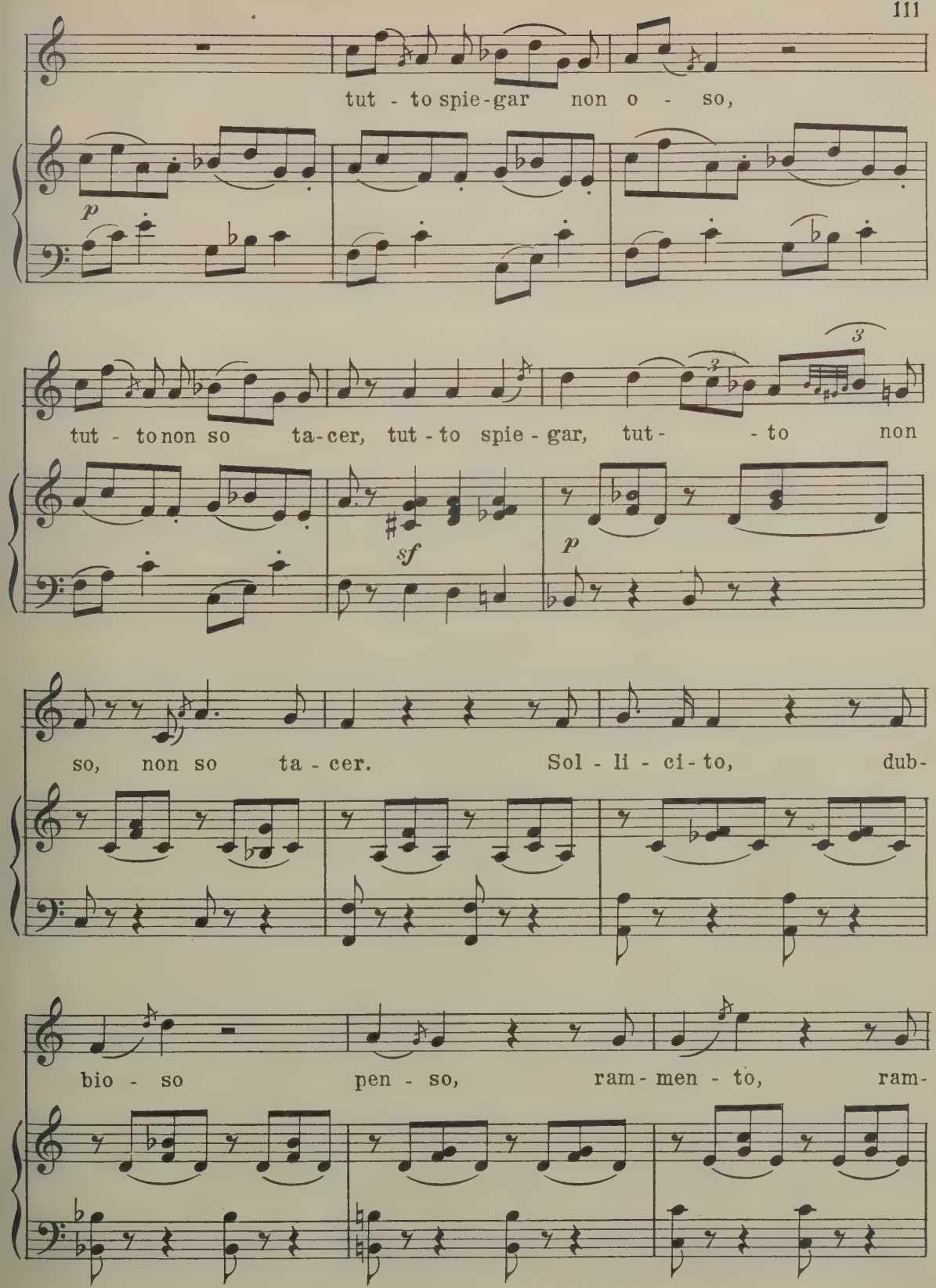
Allegro moderato

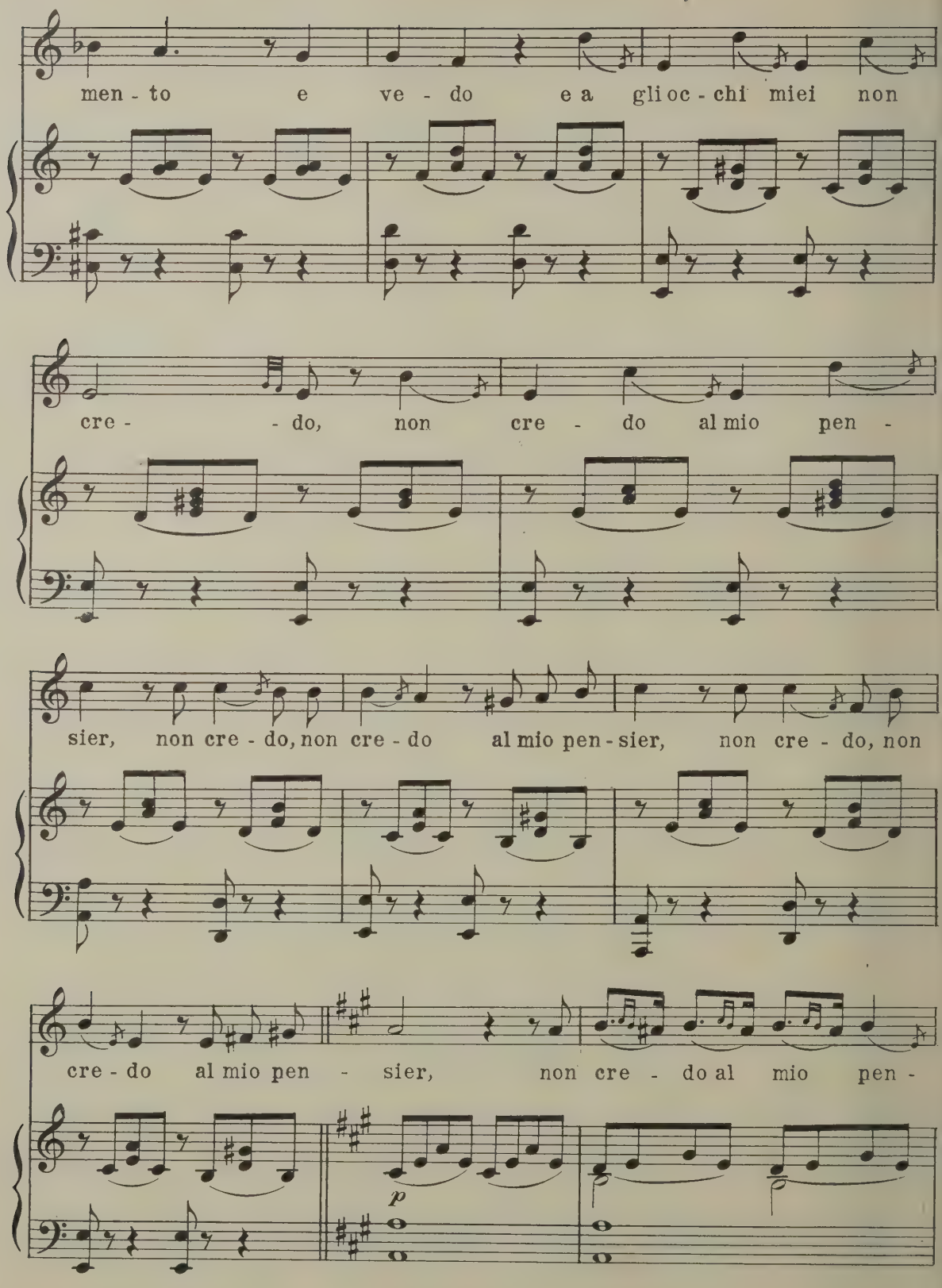


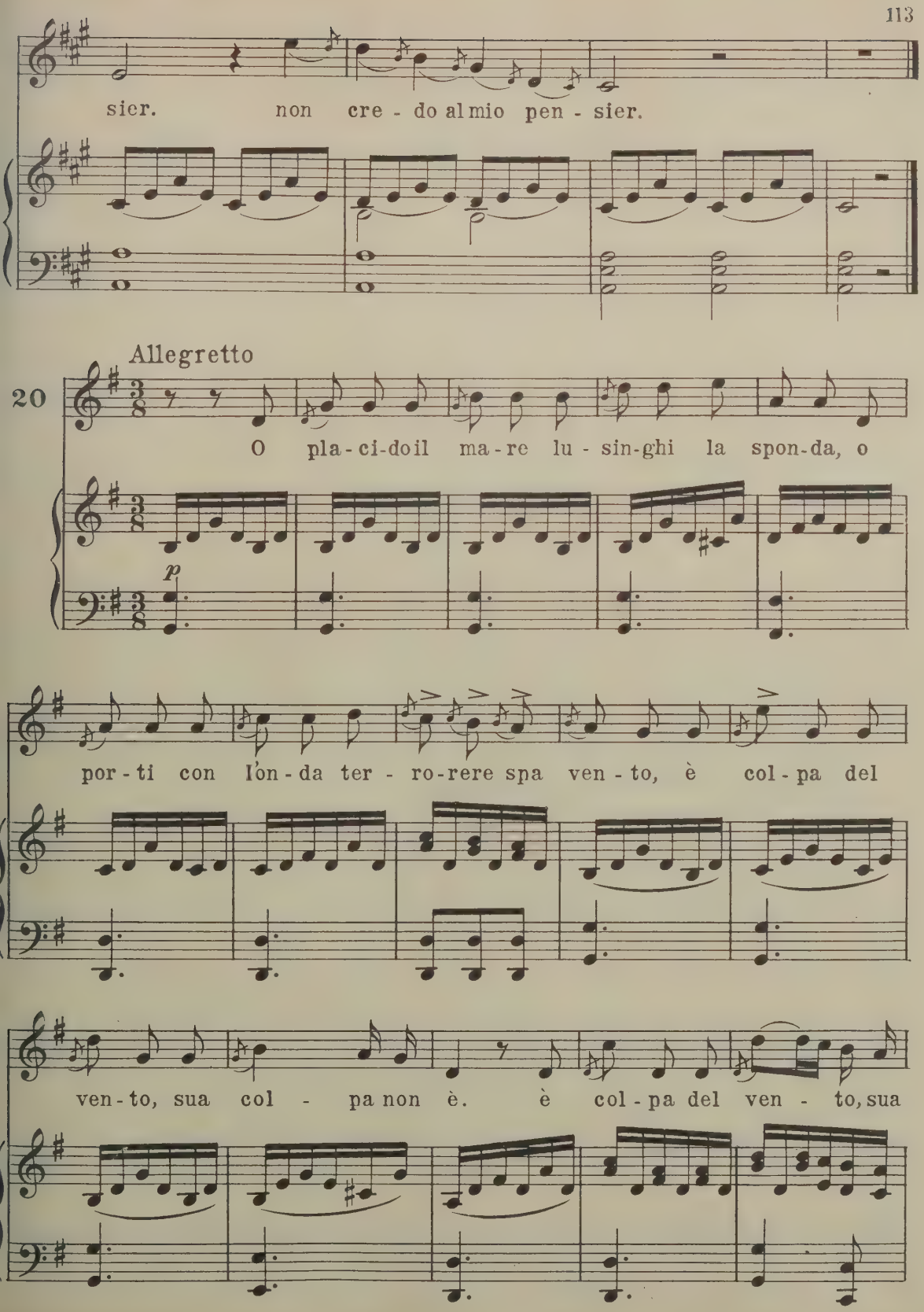

o - gni di - let - to e sco - - glio,
tut - ta la vi - ta un mar.
o - gni di - let - to è sco - glio, tut - ta la vi - ta è un
mar, tut - ta la vi - ta è un mar.

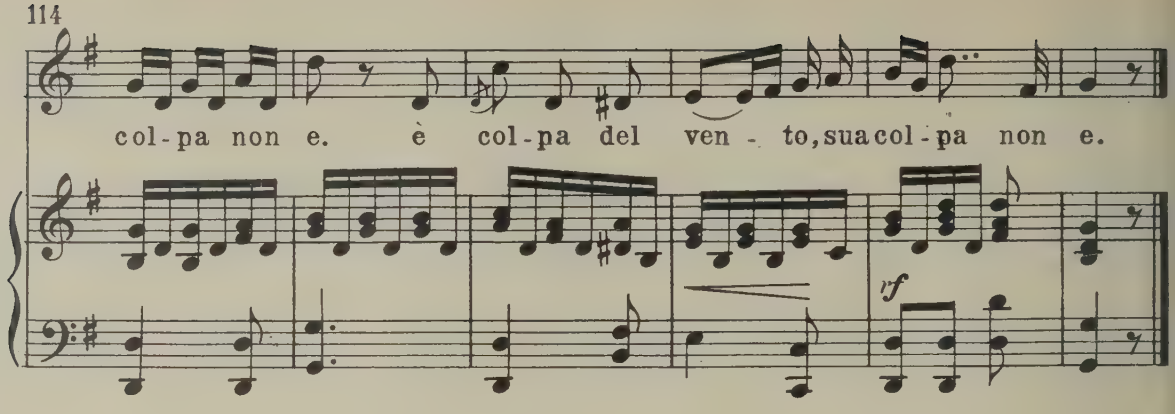
Exercises 19 and 20: The Portamento. By the term Portamento is to be understood, not the gliding of the voice from one tone to another through the intermediate sounds, but the perfect connection of two tones. If the student has mastered the method of joining syllables presented in the first exercise in this series the acquiring of a good portamento should be easy; at the same time it is to be impressed upon the student that the example of a competent teacher is the best guide. There are two methods of executing the portamento: 1. Anticipation, by which the vowel of one word or syllable is continued into the commencement of the next tone, as shown in Exercise 19. This gives a fine effect in music which calls for grace and expression; its abuse, however, results in a monotonous style, one marked by mannerism. 2. Delaying a tone by starting the initial consonant of a word or syllable on the pitch of the preceding note and gliding up to the proper pitch.



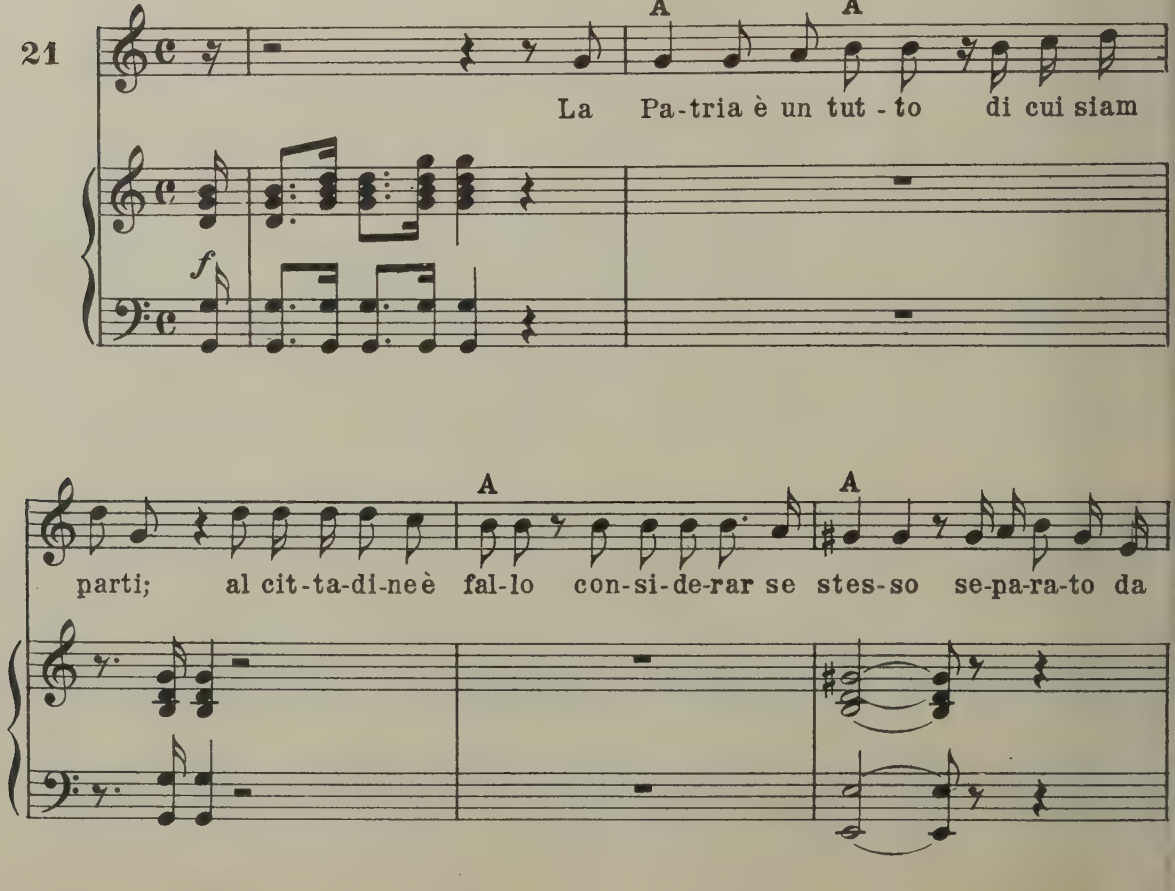

tut - to spie-gar non o - so,
p
tut - to non so ta-cer, tut - to spie - gar, tut - - to non
3
3
sf
p
so, non so ta - cer. Sol - li - ci - to, dub-
bio - so pen - so, ram - men - to, ram-

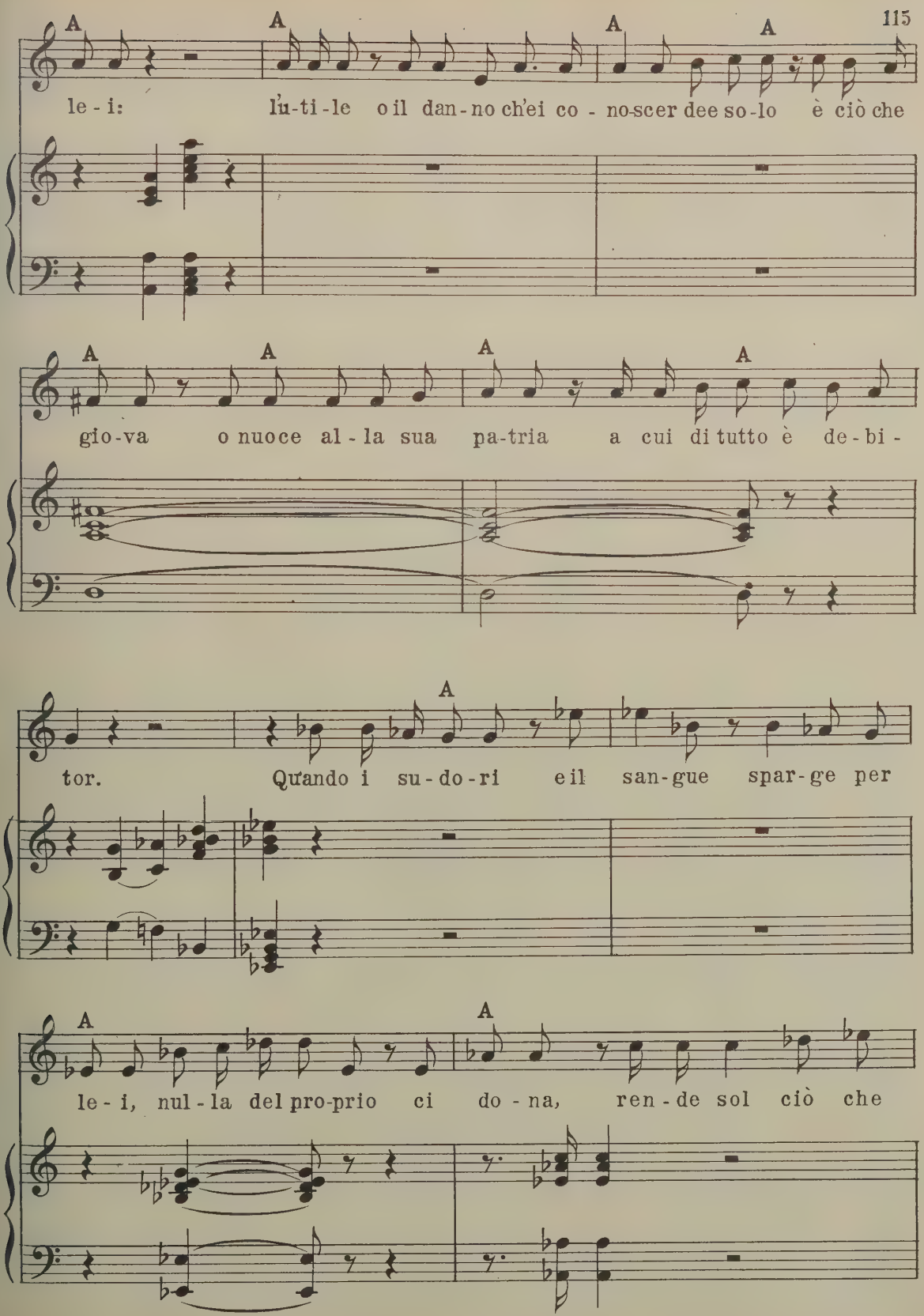

men - to e ve - do e a gli oc - chi miei non
cre - - do, non cre - do al mio pen -
sier, non cre - do, non cre - do al mio pen - sier, non cre - do, non
cre - do al mio pen - sier, non cre - do al mio pen -
p

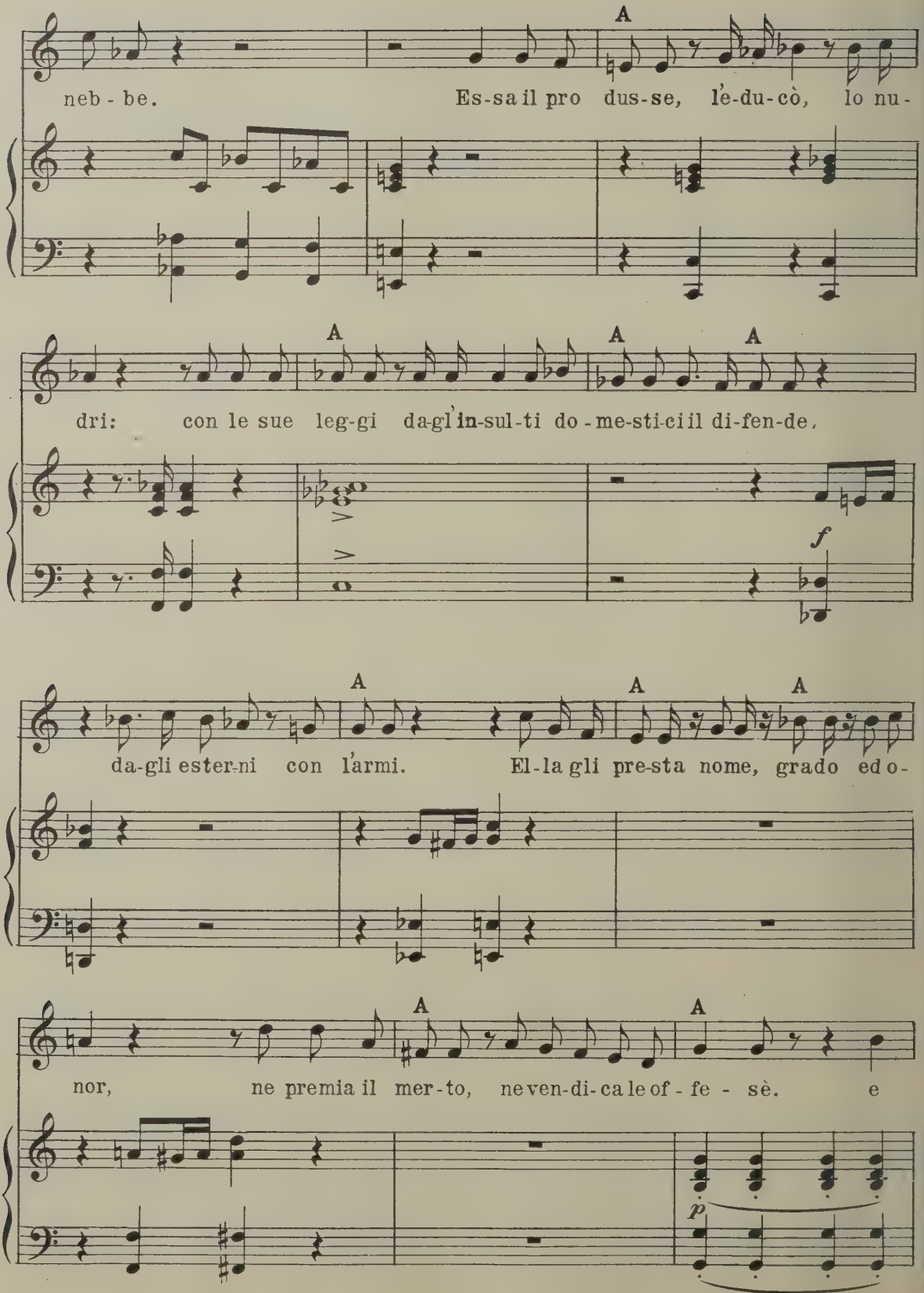

sier. non cre - do al mio pen - sier.
Allegretto
20
O pla - ci - do il ma - re lu - sin - ghi la spon - da, o
p
por - ti con l'on - da ter - ro - rere spa ven - to, è col - pa del
ven - to, sua col - pa non è. è col - pa del ven - to, sua

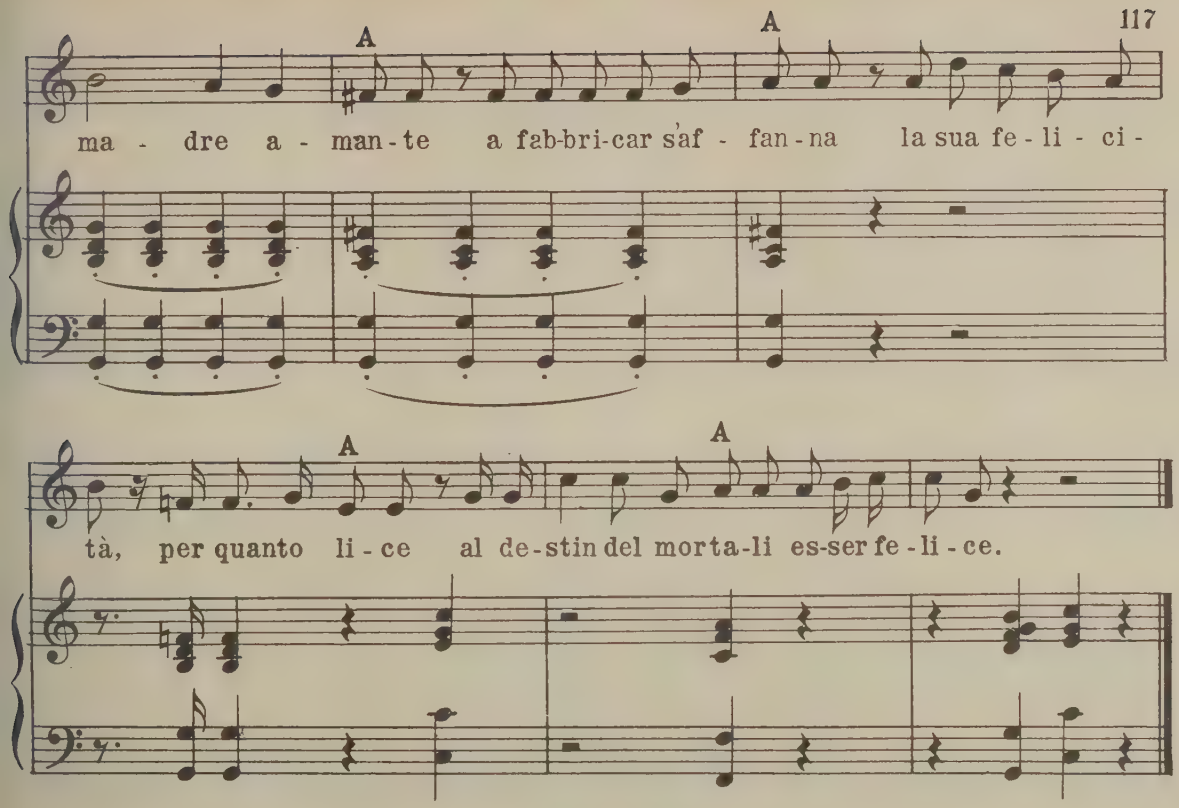


Exercise 21: The Recitative. In Recitative it is especially necessary to articulate distinctly and decisively; without perfect accentuation a good effect cannot be obtained. If two notes of the same pitch come together at the end of a phrase, or if several notes of the same pitch occur in the middle of the phrase, the note on which the accented word or syllable falls is to be altered into an appoggiatura to the following note. This is illustrated in the following exercise by the letter A, indicating the note which has the accent; sing the next higher diatonic note.




A
A
A
A
le - i: l'u - ti - le o il dan - no ch'ei co - no-scer dee so - lo è ciò che
A
A
A
A
gio - va o nuoce al - la sua pa - tria a cui di tutto è de - bi -
A
tor. Quando i su - do - ri e il san - gue spar - ge per
A
A
le - i, nul - la del pro - prio ci do - na, ren - de sol ciò che


A
neb - be. Es-sa il pro dus-se, le-du-cò, lo nu-
A A A
dri: con le sue leg-gi da-gl'in-sul-ti do - me-sti-ci il di-fen-de.
f
A A A
da-gli ester-ni con l'armi. El-la gli pre-sta nome, grado ed o-
A A
nor, ne premia il mer-to, ne ven-di-ca le of - fe - sè. e
p



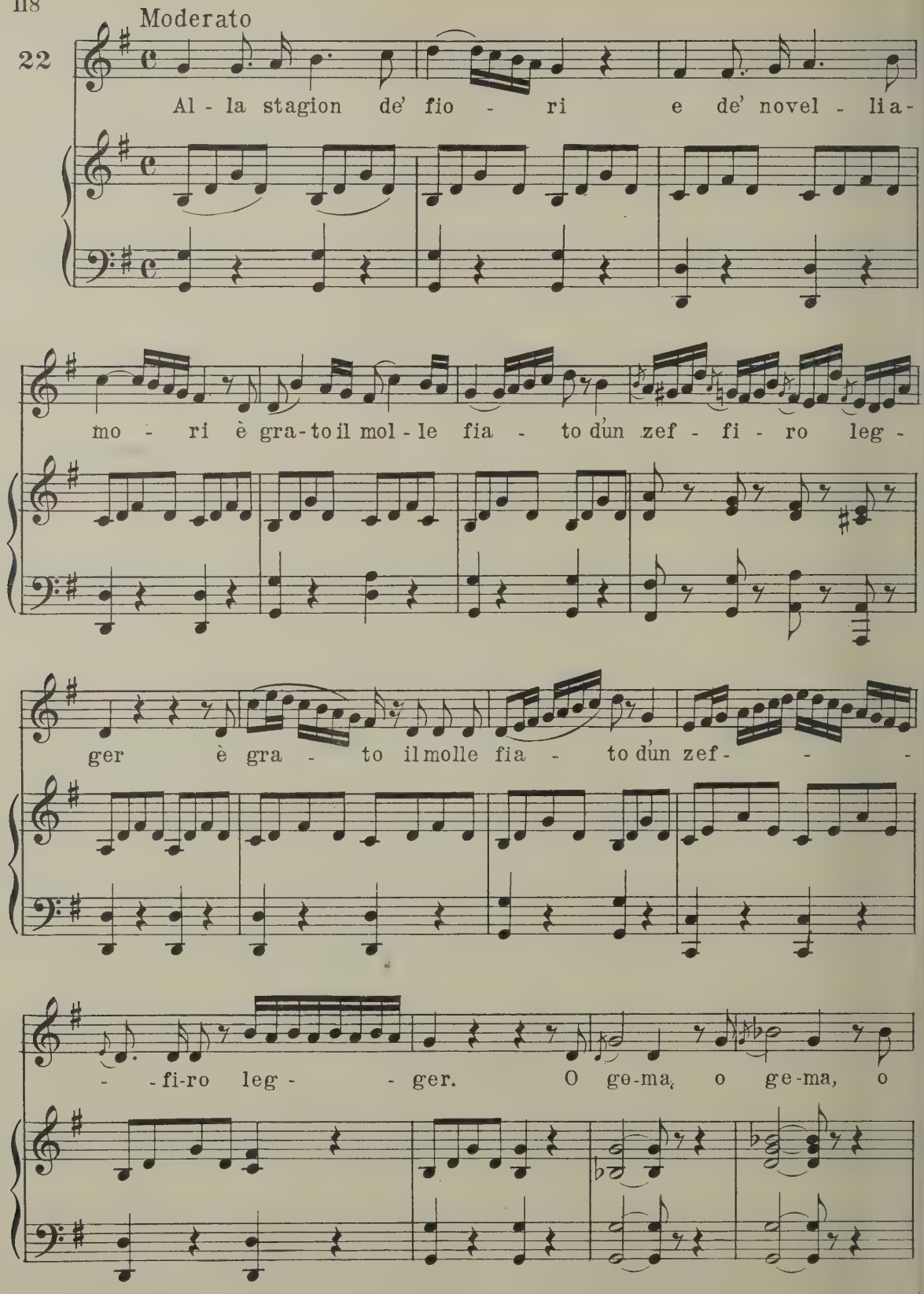
Exercise 22. This is a short repetition and summarizing of all the rules in the preceding exercises in this series.

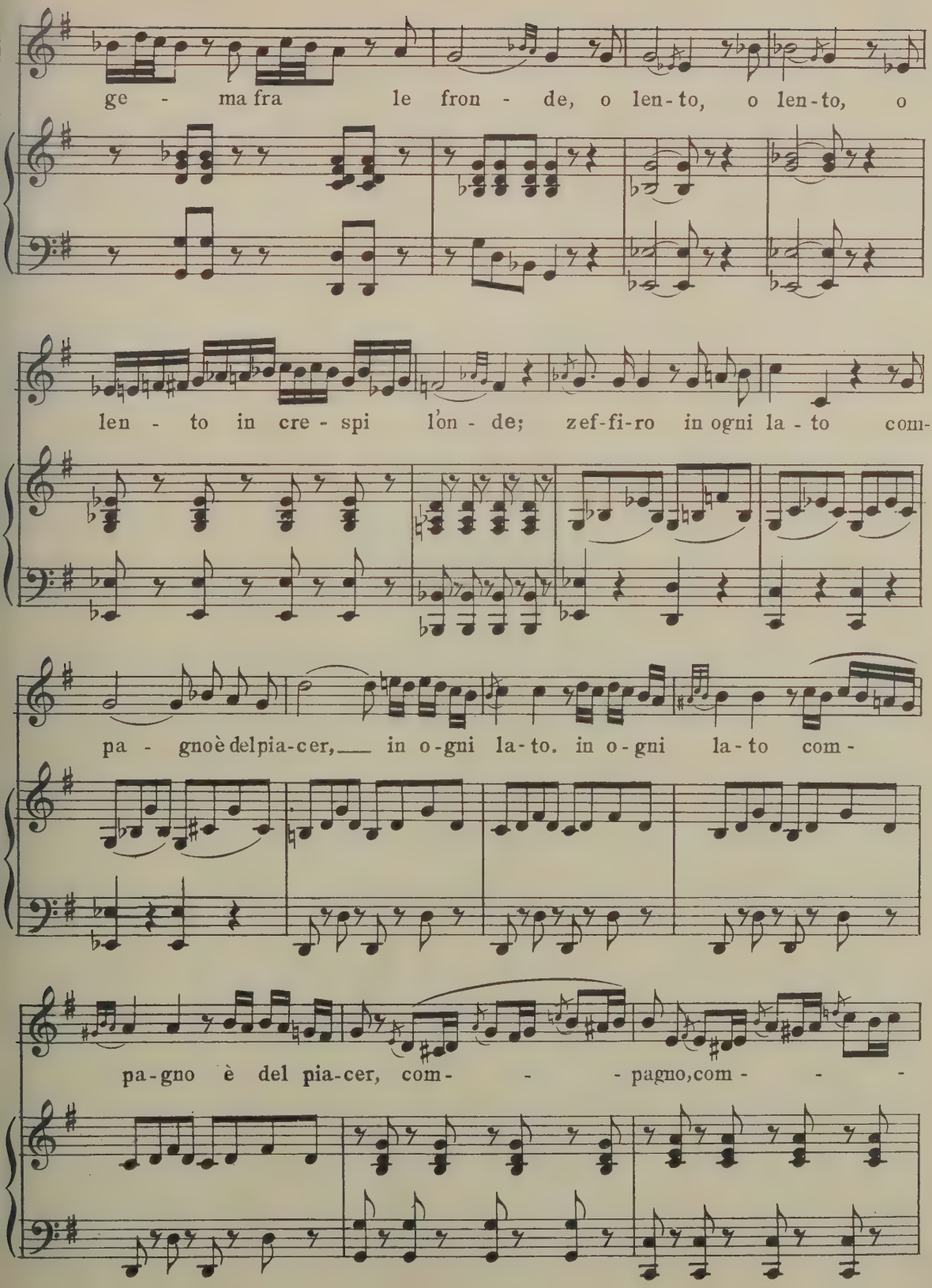
In previous annotations to exercises emphasis has been placed upon having a clear, a definite notion of the pitch to be sung. The eye is to be carried ahead of the note which is being sung, in this way giving the mind (the memory, perhaps) an opportunity to prepare for what is to come. Singers who have neglected systematic study in reading from note will often have trouble in singing correctly the pitch indicated by certain notes. In such cases use the piano as a help in memorizing a difficult passage. Both teacher and student should observe closely to note if the singing is in good tune.

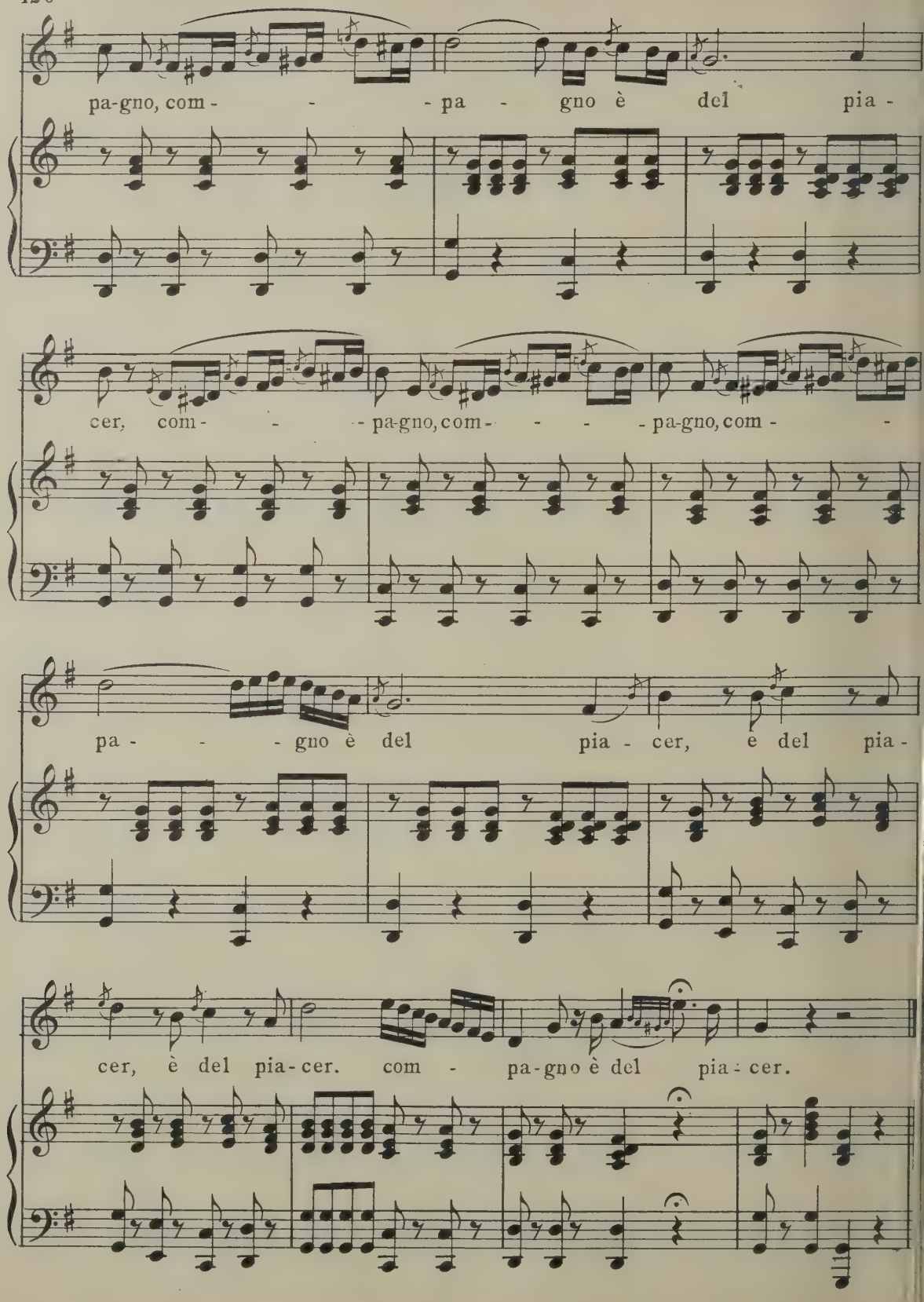
Correct intonation is of the greatest possible importance in singing. Every singer should pay especial attention to this point. The heavier the voice the more necessary becomes such attention and therefore contraltos and basses are strongly advised to lose no time in facing this considerable difficulty. Deep basses, indeed, are rarely perfectly in tune for any long continued period. Therefore, whatever be your voice do not take for granted that even the possession of a good ear will always ensure your singing in tune. Sometimes excellent singers, and good musicians too, will sing out of tune, aware that they are doing so, but, for a time, unable to prevent it because of physical reasons—relaxation of the throat, fatigue, indisposition, and so on,—under which conditions the muscles are unable to obey the will as usual.

Do not, then, make light of this matter, because you may think yourself quite incapable of singing out of tune; it is at all events wiser to be on the safe side. Therefore never practise (nor sing, if you can help it) with a piano which is not in tune and up to concert pitch. And be very constant in practising intervals, especially the larger ones such as major and minor sixths and sevenths, so as to be able to strike them as perfectly in tune and as unvarying in quality as the notes of an organ diapason. Special attention should be given to exercises and vocalises in this collection which include figures in arpeggios and broken chords.

22


Moderato
Al - la stagion de' fio - ri e de' novel - li a-
mo - ri è gra-to il mol - le fia - to d'un zef - fi - ro leg -
ger è gra - to il molle fia - to d'un zef - - -
- - fi-ro leg - - ger. O ge-ma, o ge-ma, o

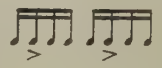

ge - ma fra le fron - de, o len-to, o len-to, o
len - to in cre - spi l'on - de; zef-fi-ro in ogni la - to com-
pa - gnoè delpia-cer, in o-gni la-to. in o-gni la-to com -
pa-gno è del pia-cer, com- - - pagno,com - - -


pa-gno, com- - - - pa - gno è del pia -
cer, com- - - pa-gno, com- - - - pa-gno, com - -
pa - - - gno è del pia - cer, è del pia -
cer, è del pia-cer. com - pa-gno è del pia-cer.

EXERCISE MATERIAL
FOR THE
FIRST AND SECOND YEARS

Introduction

THE following exercises are based on scale figures. They are introduced here to promote flexibility, correctness of intonation, and smooth legato connection. The teacher must determine to what extent he will permit the student to accent the first note in successive groups, or any other notes in the measure. It is true that it is somewhat difficult not to accent, and for this reason the teacher should indicate to the student when an accent is to be given and when not. We call attention to the fact that it is desirable, as one item in the practice, to sing a phrase with the utmost smoothness. The teacher should illustrate this. In Exercise 1, for example, sing in an unbroken phrase, the first two measures and the first (quarter) note of the third; the second phrase is made up of the remainder of the exercise. Do not hit the last note of a phrase with a sort of "thump." Ascending progressions may be given with a crescendo, descending with a diminuendo, if the teacher approves.

One vowel can be used throughout a phrase or a change can be made on successive four-note groups, or on every two groups, or according to any plan approved by the teacher. It is a common fault to shorten the last note of a group; thus often becomes In the case of a figure in which there is an upward skip between the first and the second notes, as in Exercise 2, the student is likely to accent the higher note, resulting in  ; in Exercise 3 it becomes .

Messa di Voce*

By A. B. Bach

IN THE theory of singing *messa di voce* means the accomplishment of starting a tone in the softest *piano*, giving it more and more power up to the strongest *fortissimo*, and then in the same breath letting it gradually become softer and softer until it dies in a mere whisper. The most exact apportioning and control over the breath is the first requisite for the execution of an artistic *messa di voce*.

In *messa di voce* the singer must keep his mouth nearly equally open, and must never force the tone. The voice may, as it were, be coaxed or fondled into much; nothing must be extorted from it. Even with moderate powers a perfect *messa di voce* may be executed if the note is well started and very carefully brought forward in the mouth by which it gains, in a remarkable degree, in penetration. The old Italian school says: "Form the tone as it were on the very edge of the lips." In *messa di voce* singing the high notes require that the mouth be more fully opened at the *forte;* the tone otherwise would sound compressed and squeezed owing to the increased force of the breath. On the other hand the lessened current of air in the *piano*, in order not to be too dispersed, demands a more closed position of the mouth.

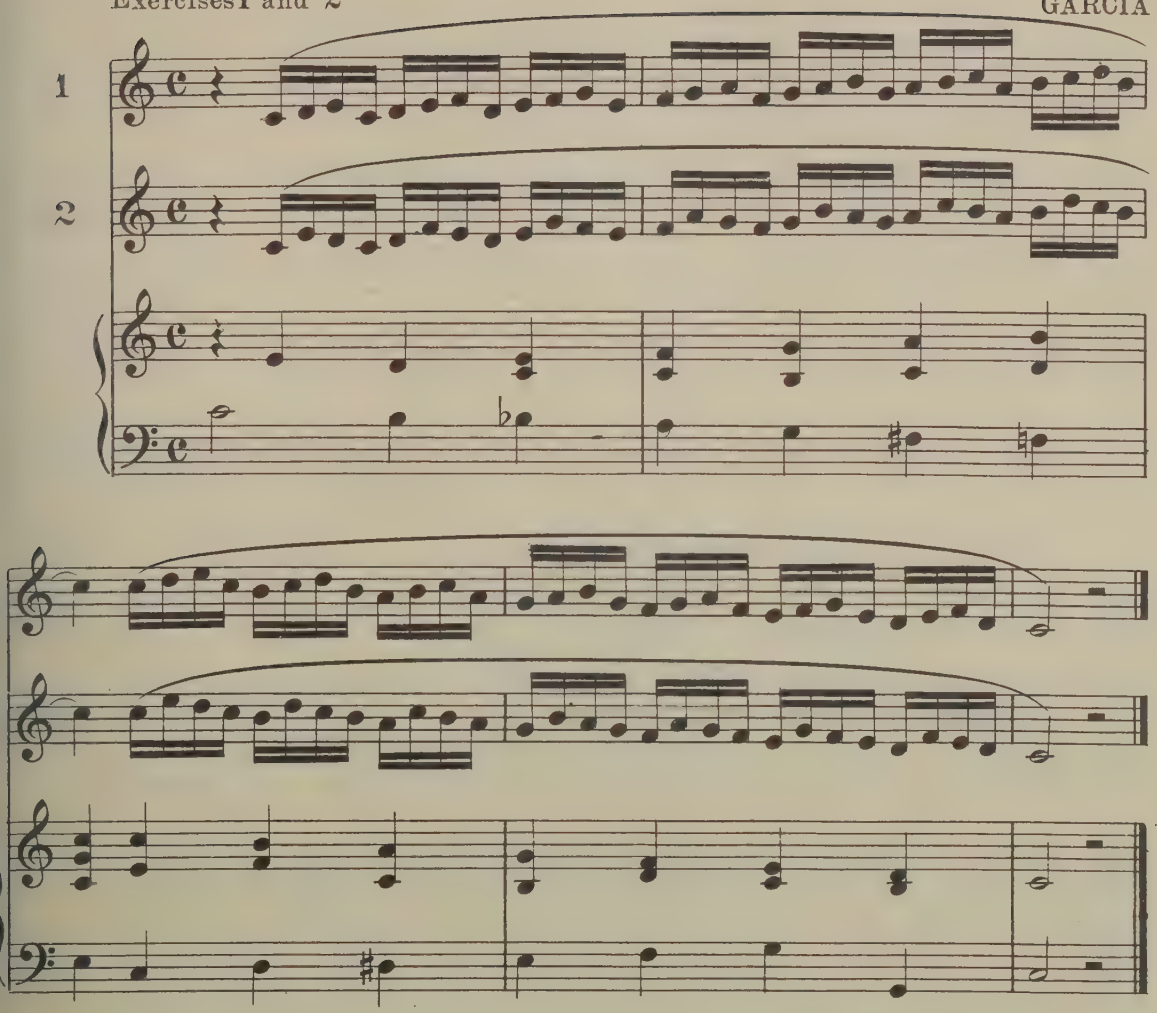
This measuring of the voice is the result of a method of breath-control which is directed by the will. This does not mean that the singer says to himself, "At this point in the phrase I will use a little more breath-pressure and then increase it gradually up to a *forte* or *fortissimo*." What he does is to *want* more tone and gives an order to the muscles accordingly. If these have had the right kind of training and a sufficient amount of exercise they will do what the will demands.

The mechanical or physical steps in the use of the breath in *messa di voce* are to be studied, analyzed, by the singer. After the action is understood the mind will take care of the application in actual singing.

* Not to be confused wth *mezza voce*.

Exercises 1 and 2

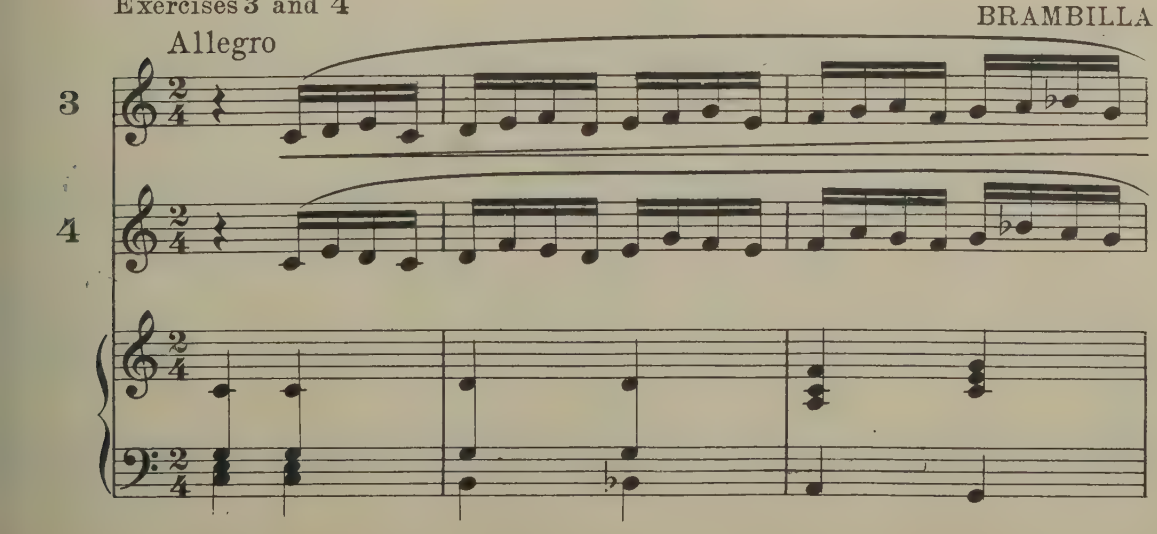
GARCIA

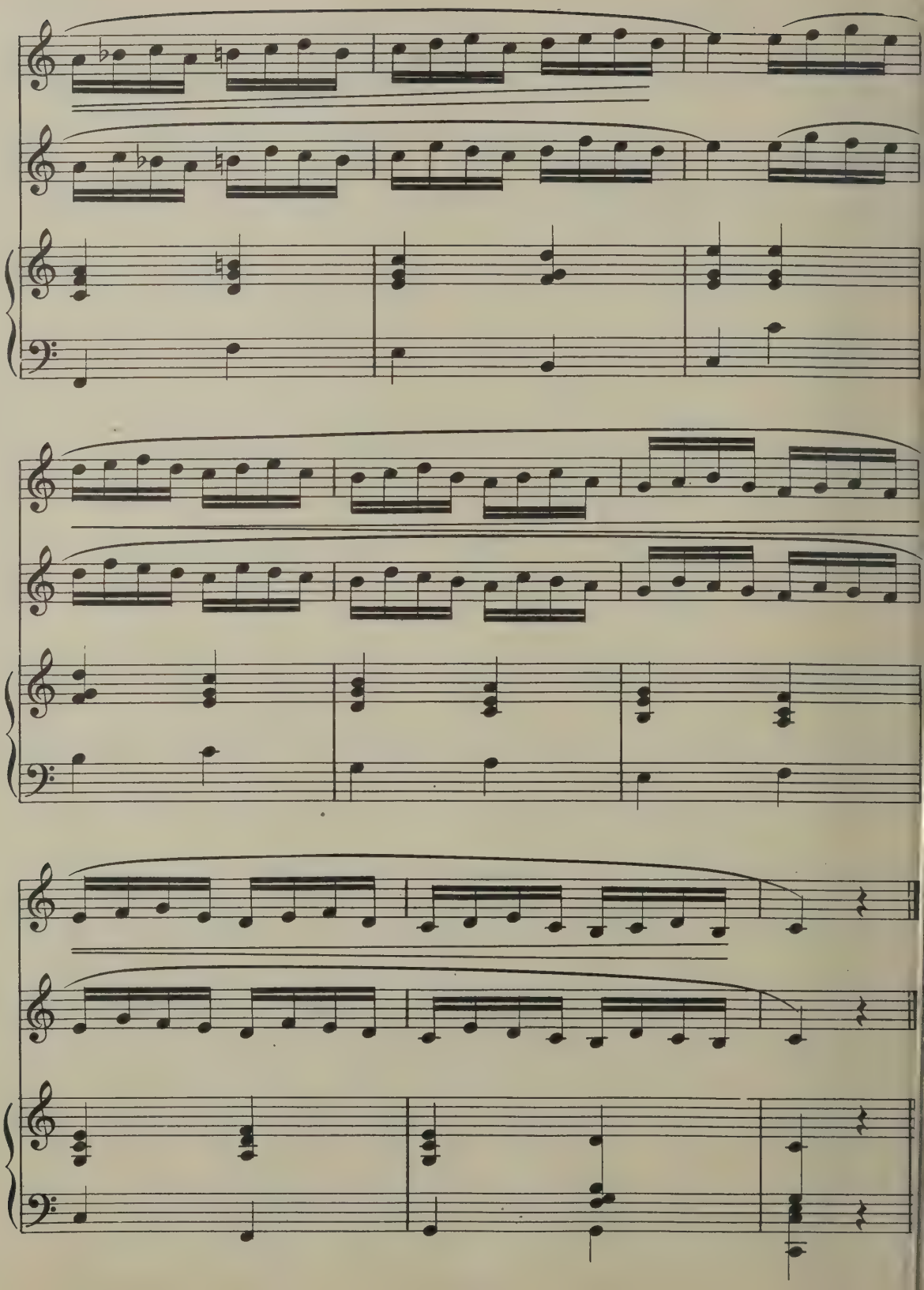


Exercises 3 and 4

BRAMBILLA

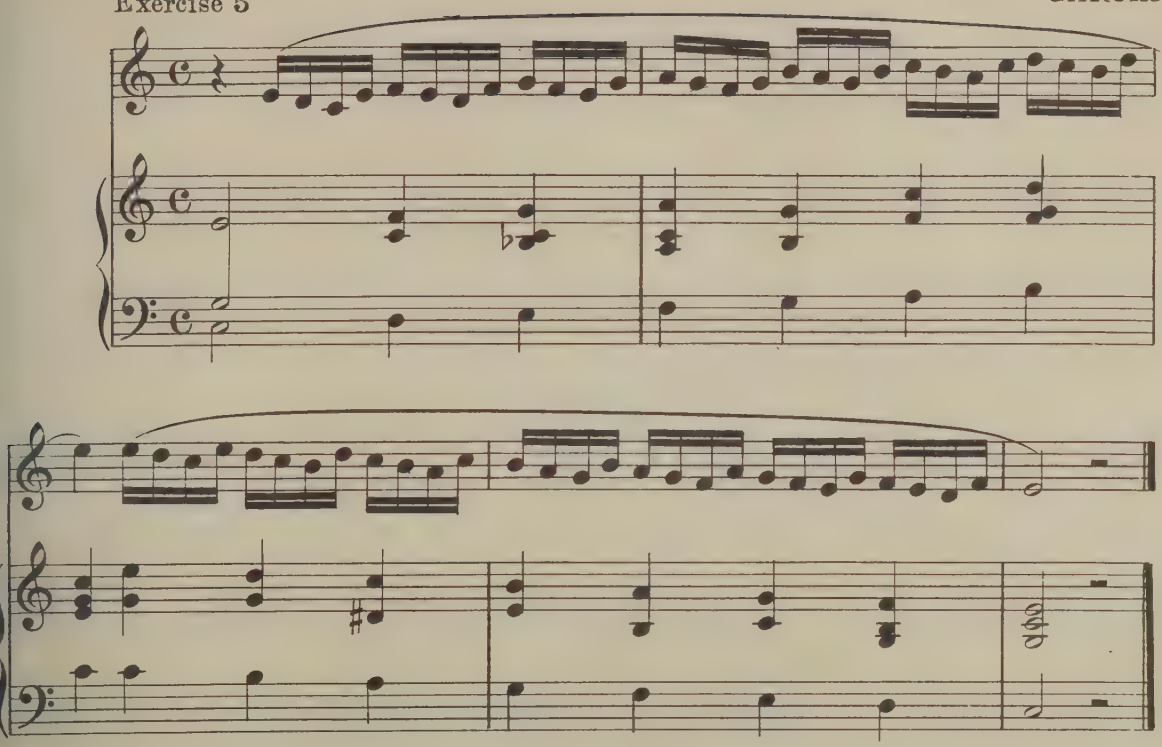
Allegro





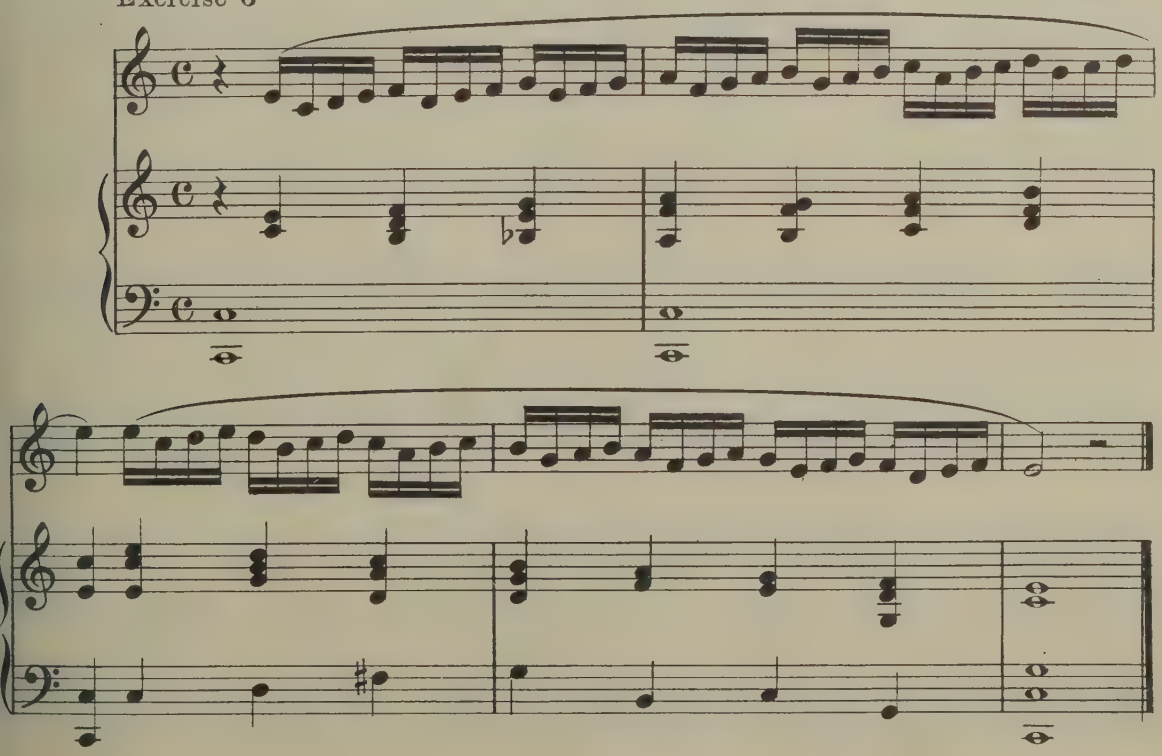
Exercise 5

GARCIA

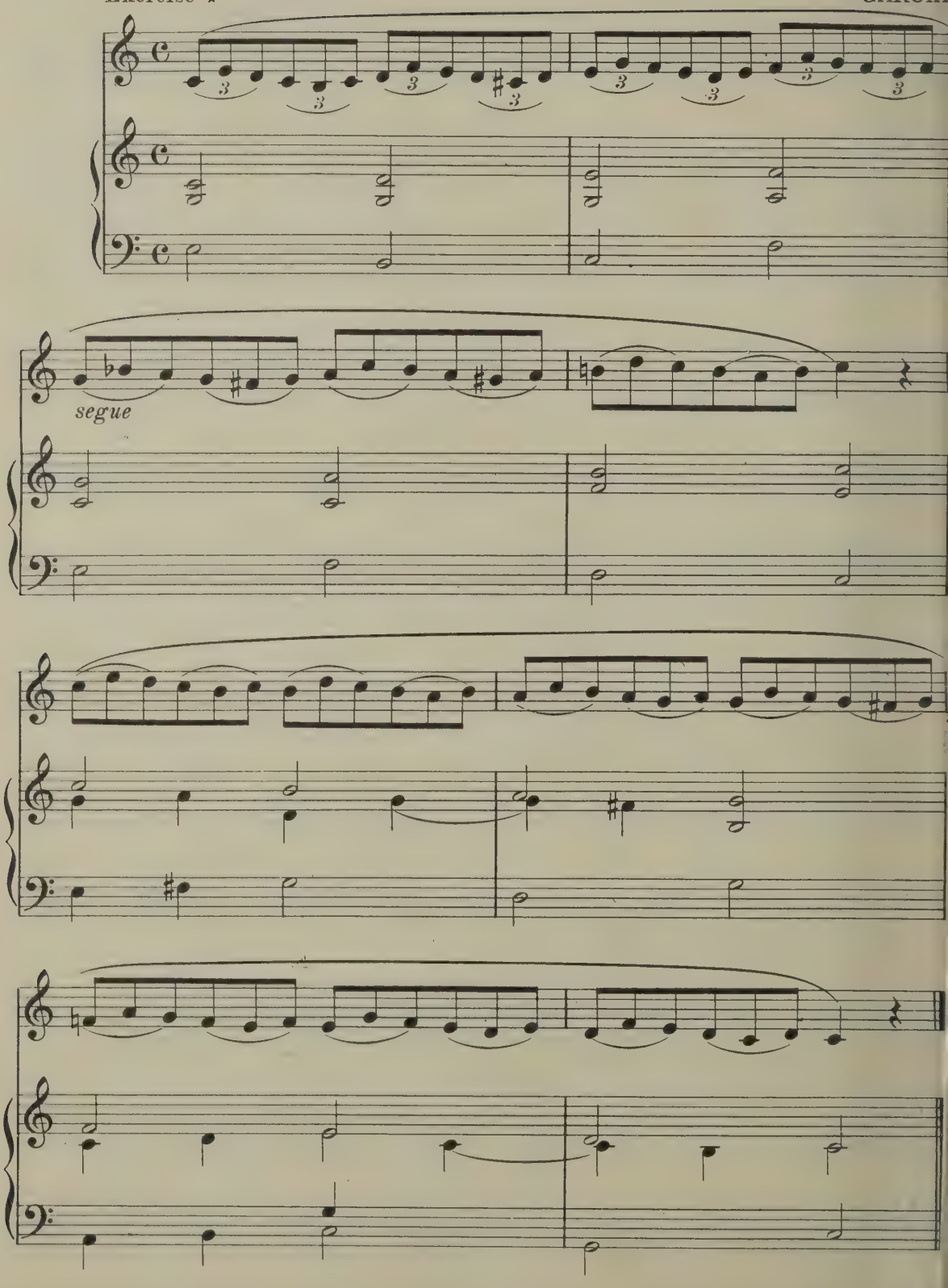


Exercise 6

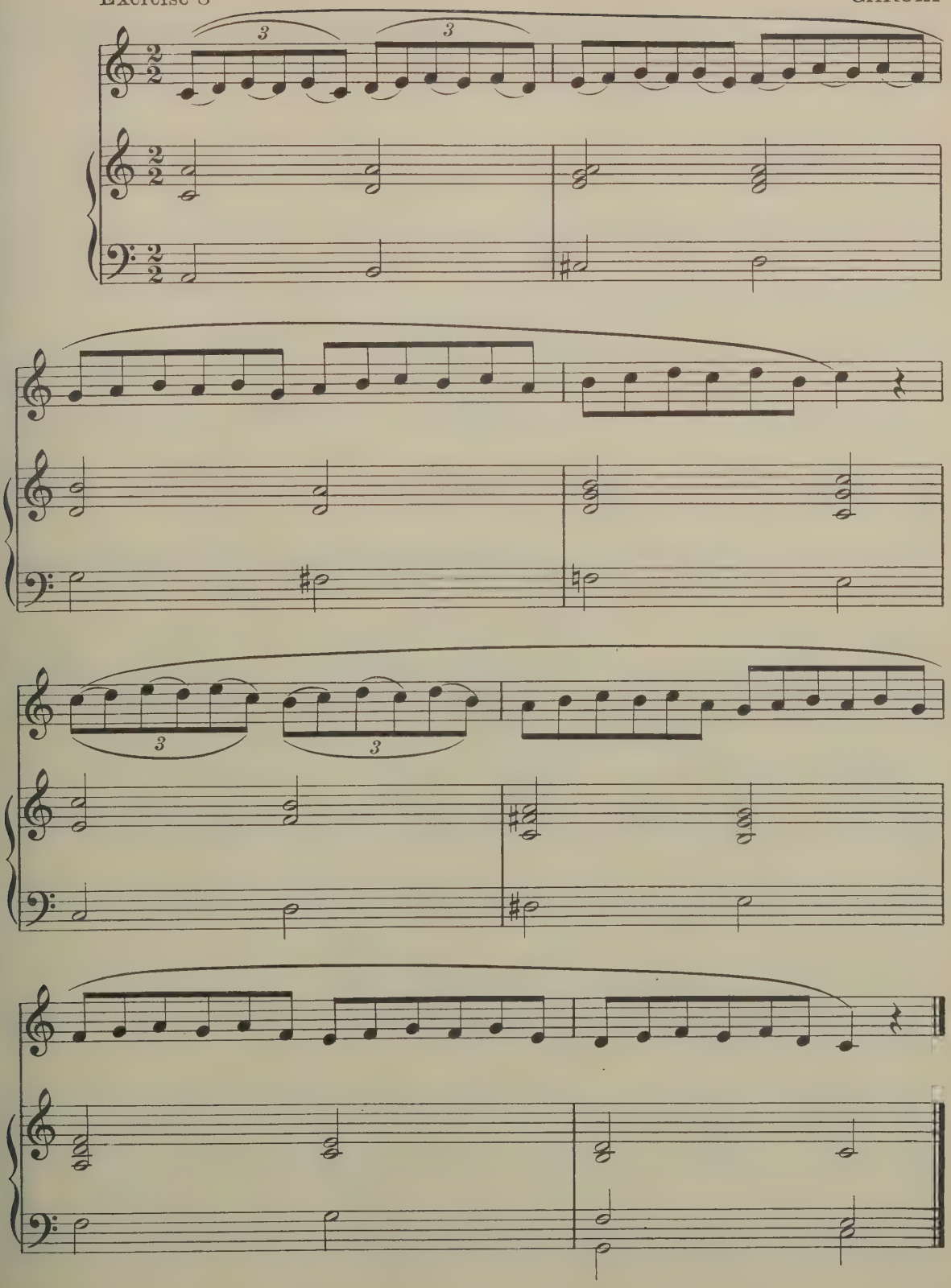
GARCIA



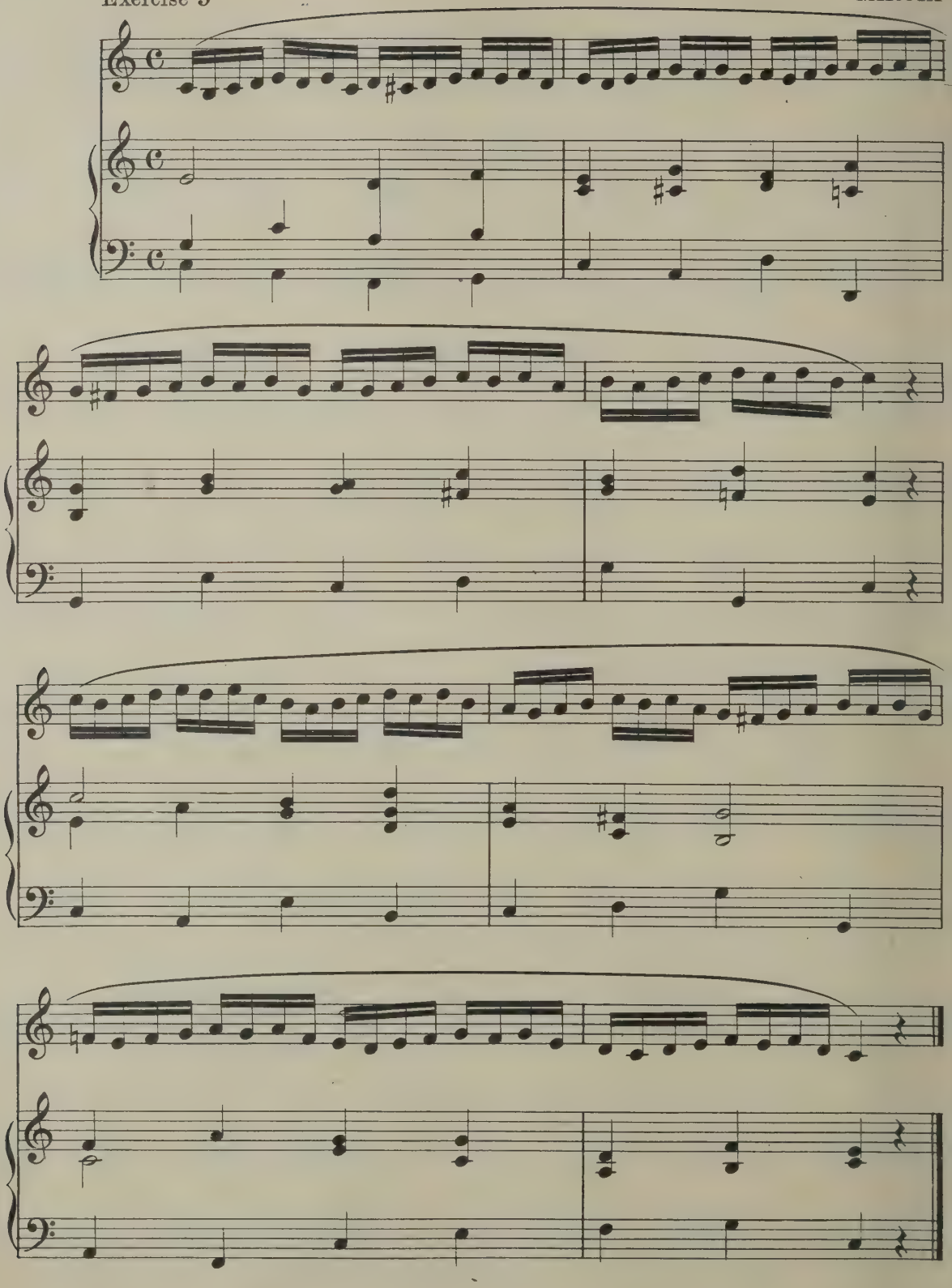
Exercise 7



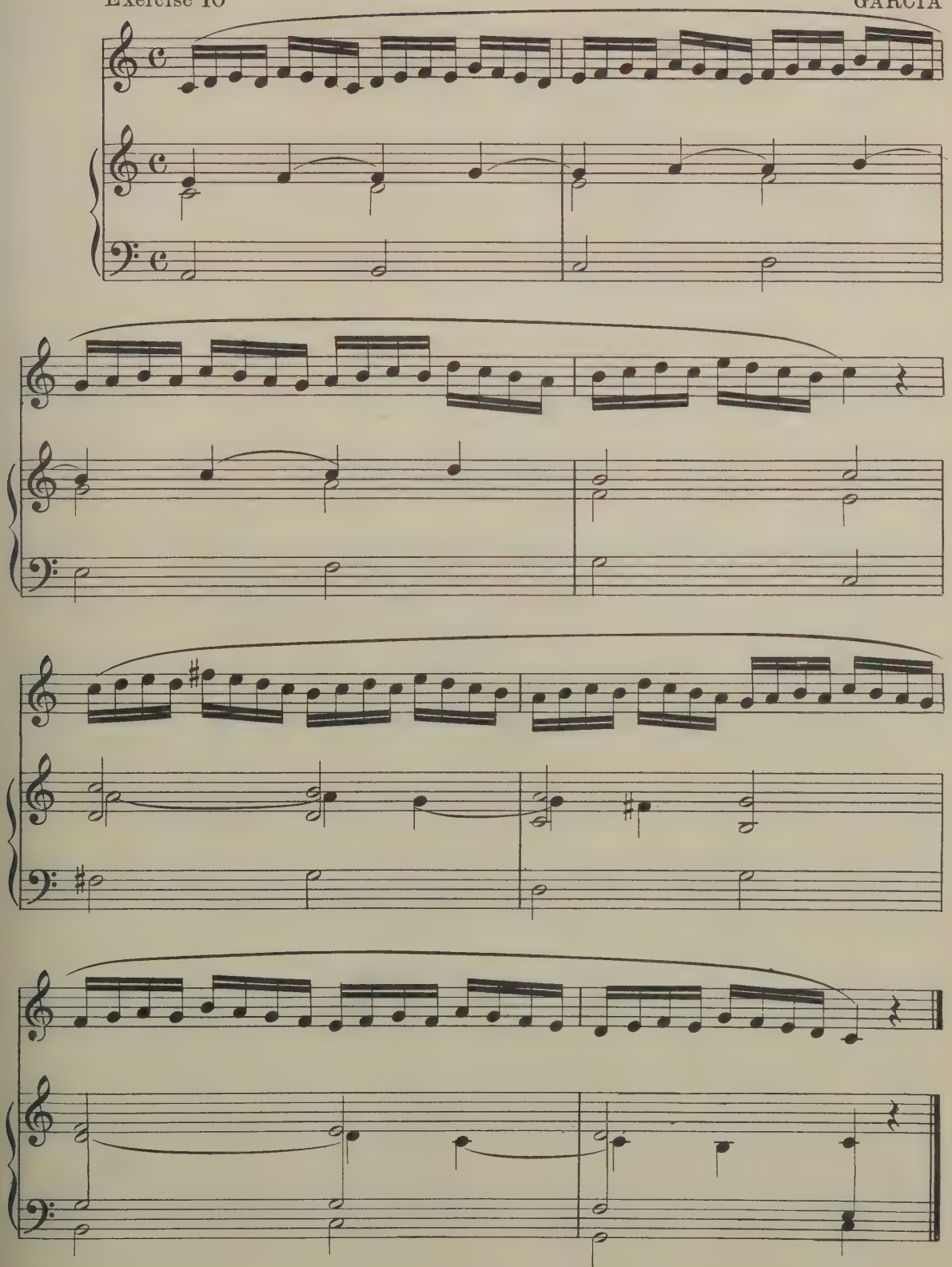
Exercise 8



Exercise 9 GARCIA



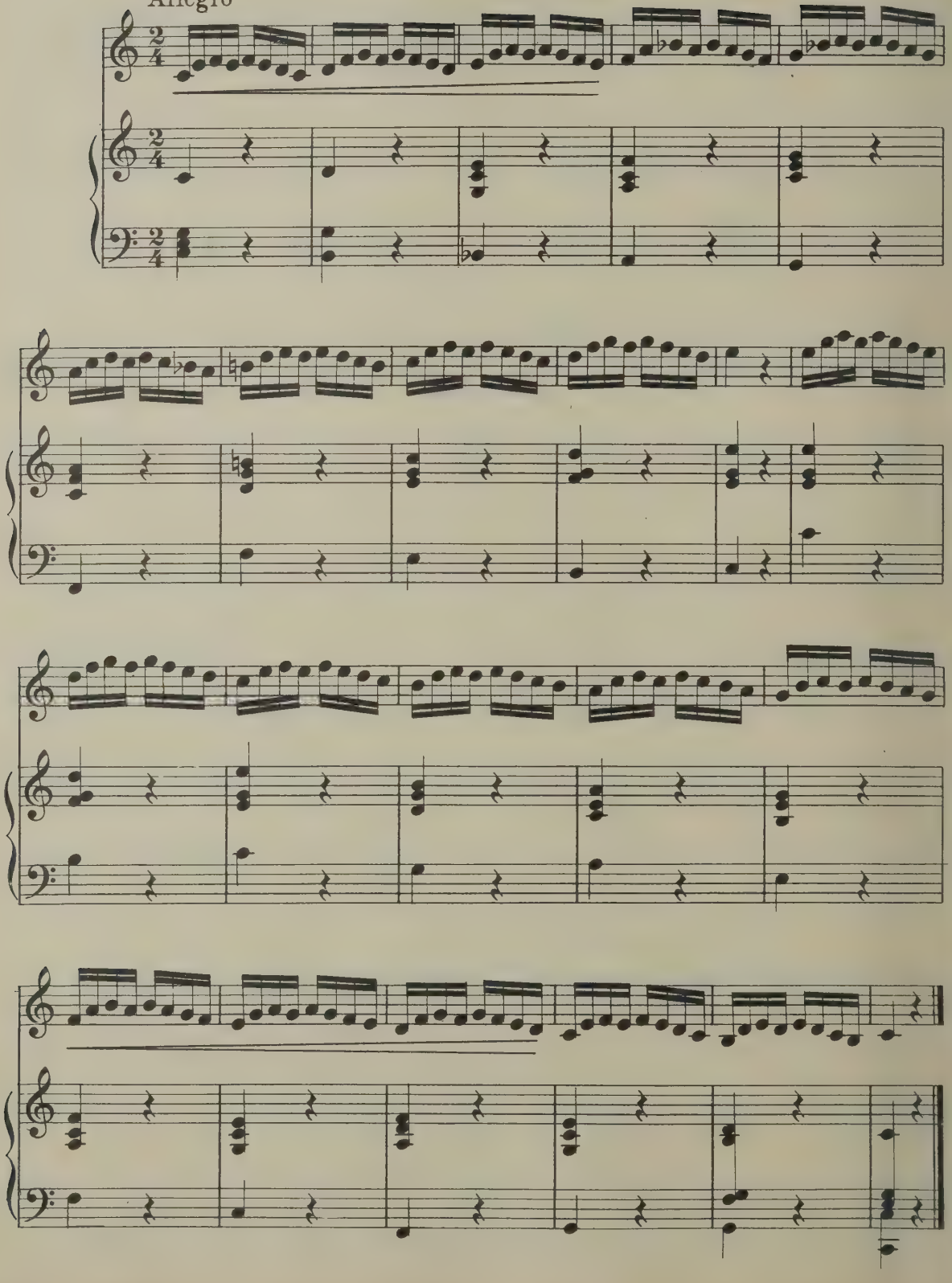
Exercise 10 GARCIA



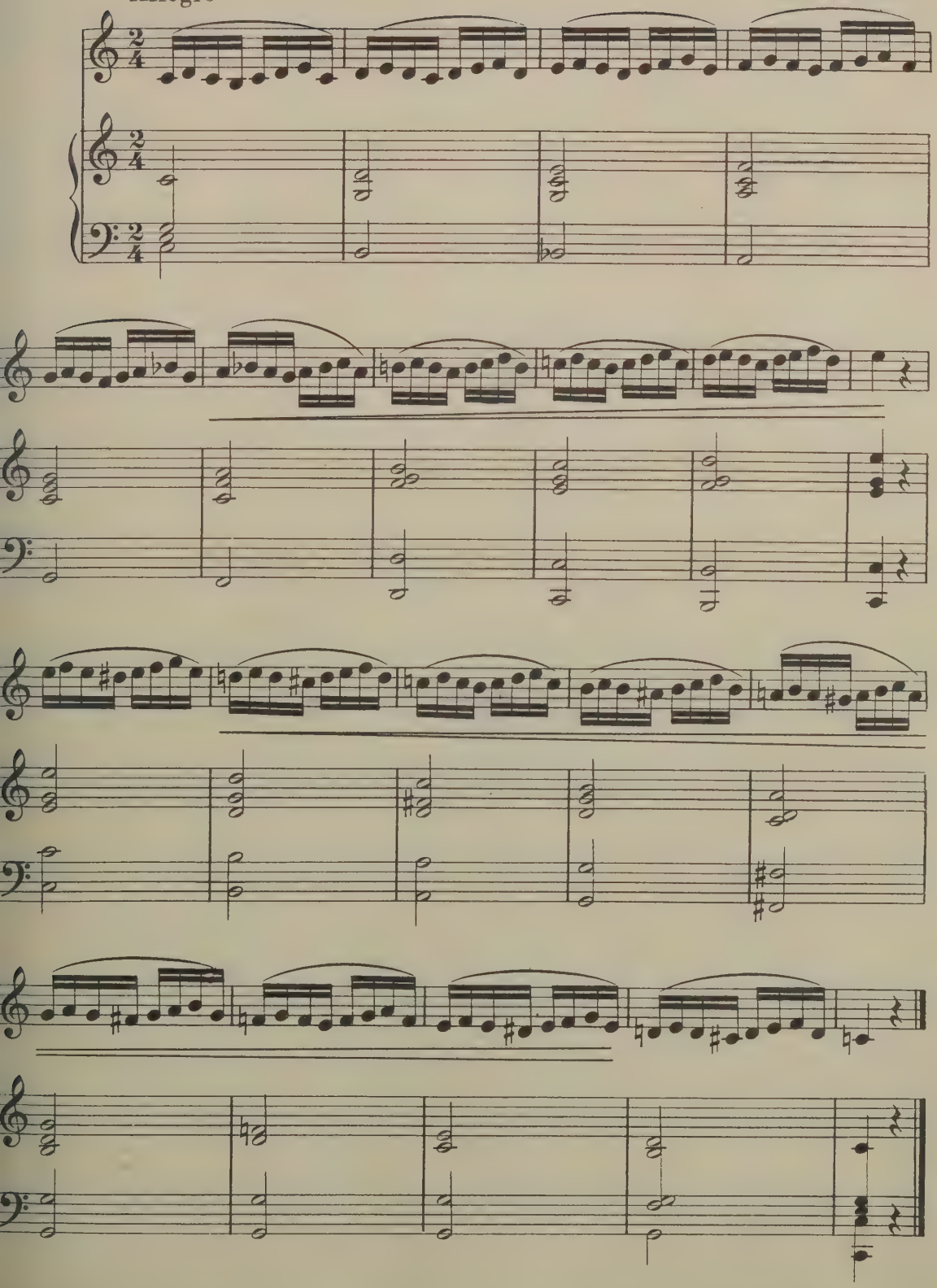
Exercise 11

Allegro

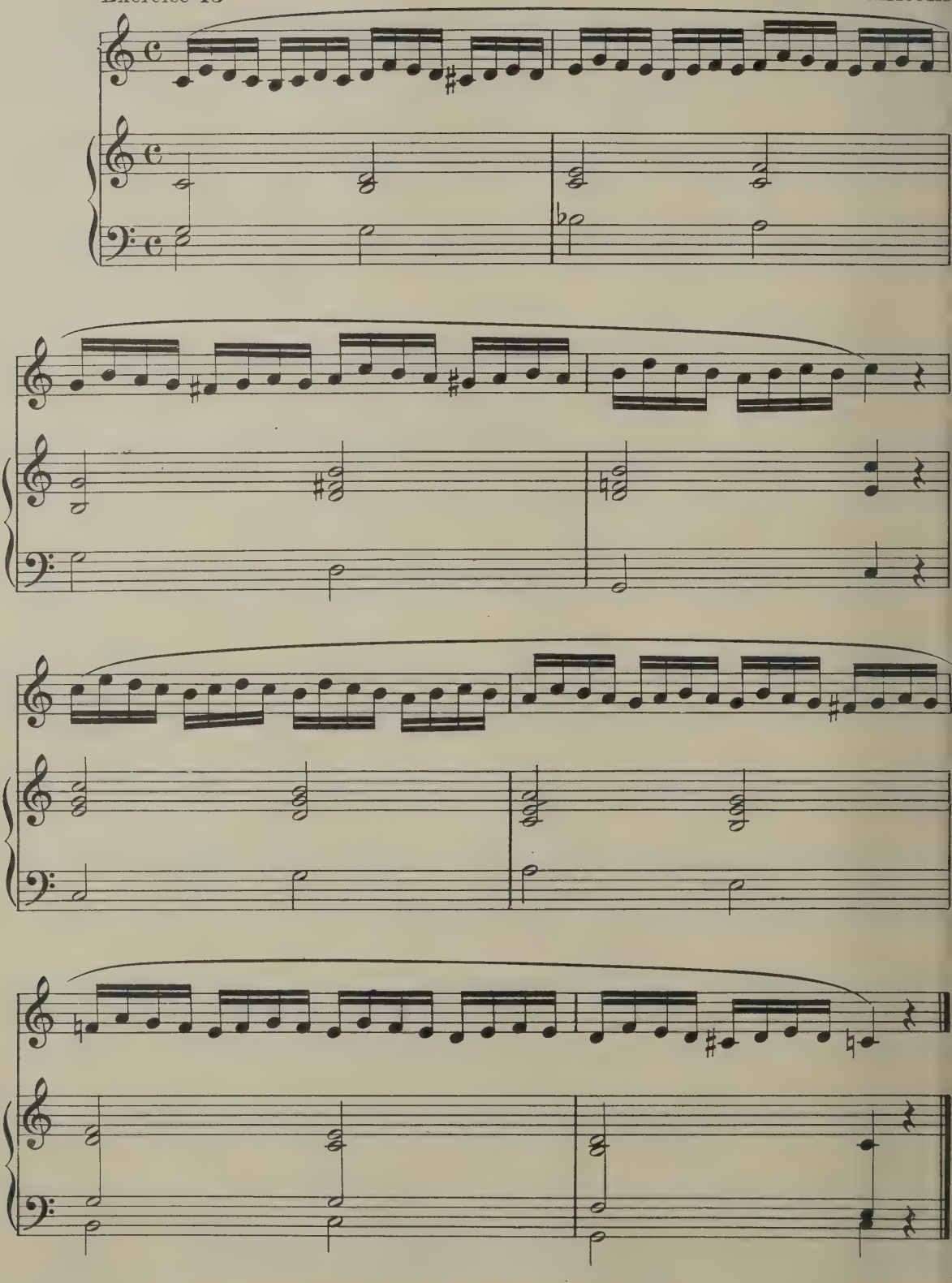
BRAMBILLA



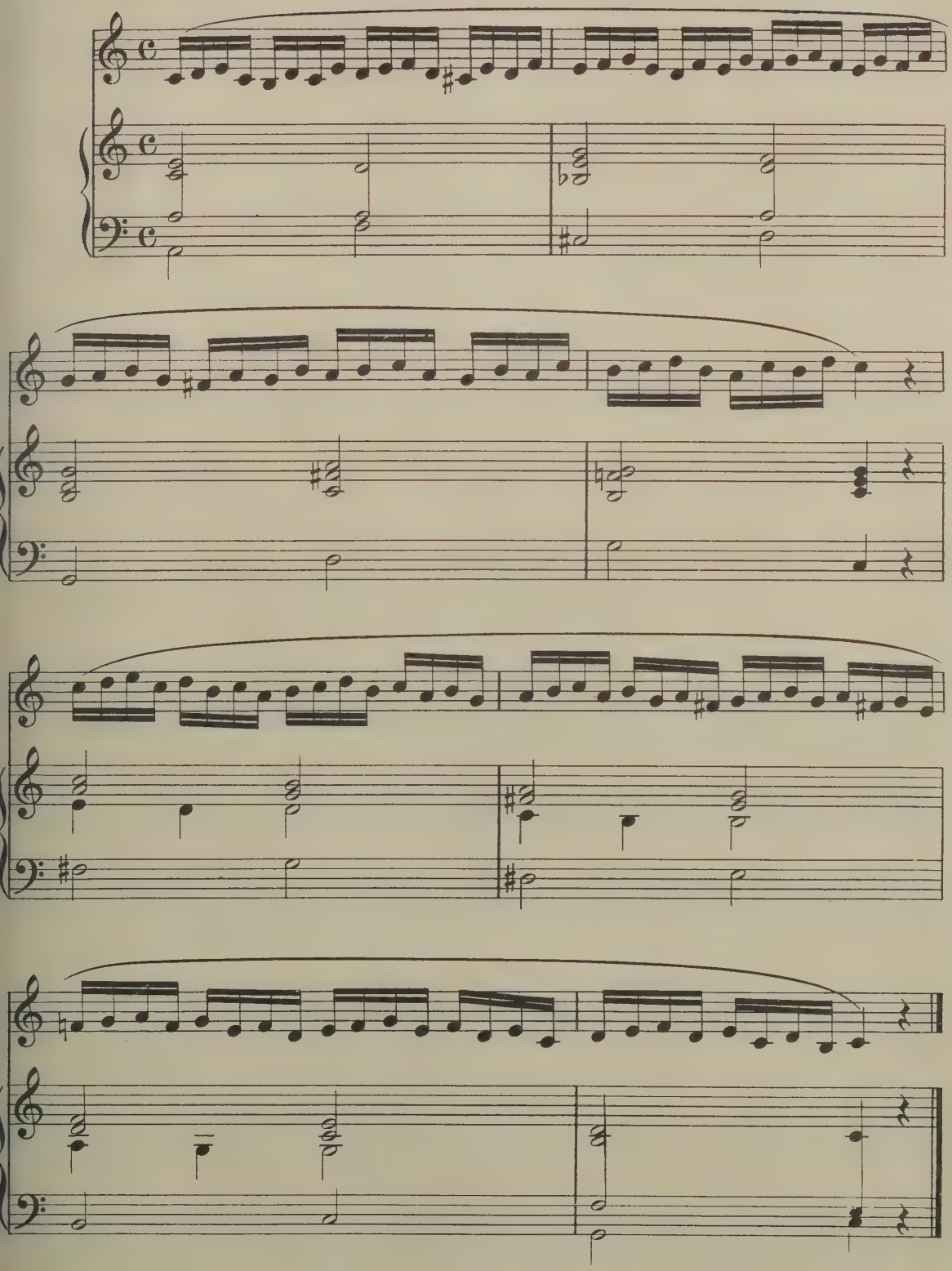
Allegro BRAMBILLA



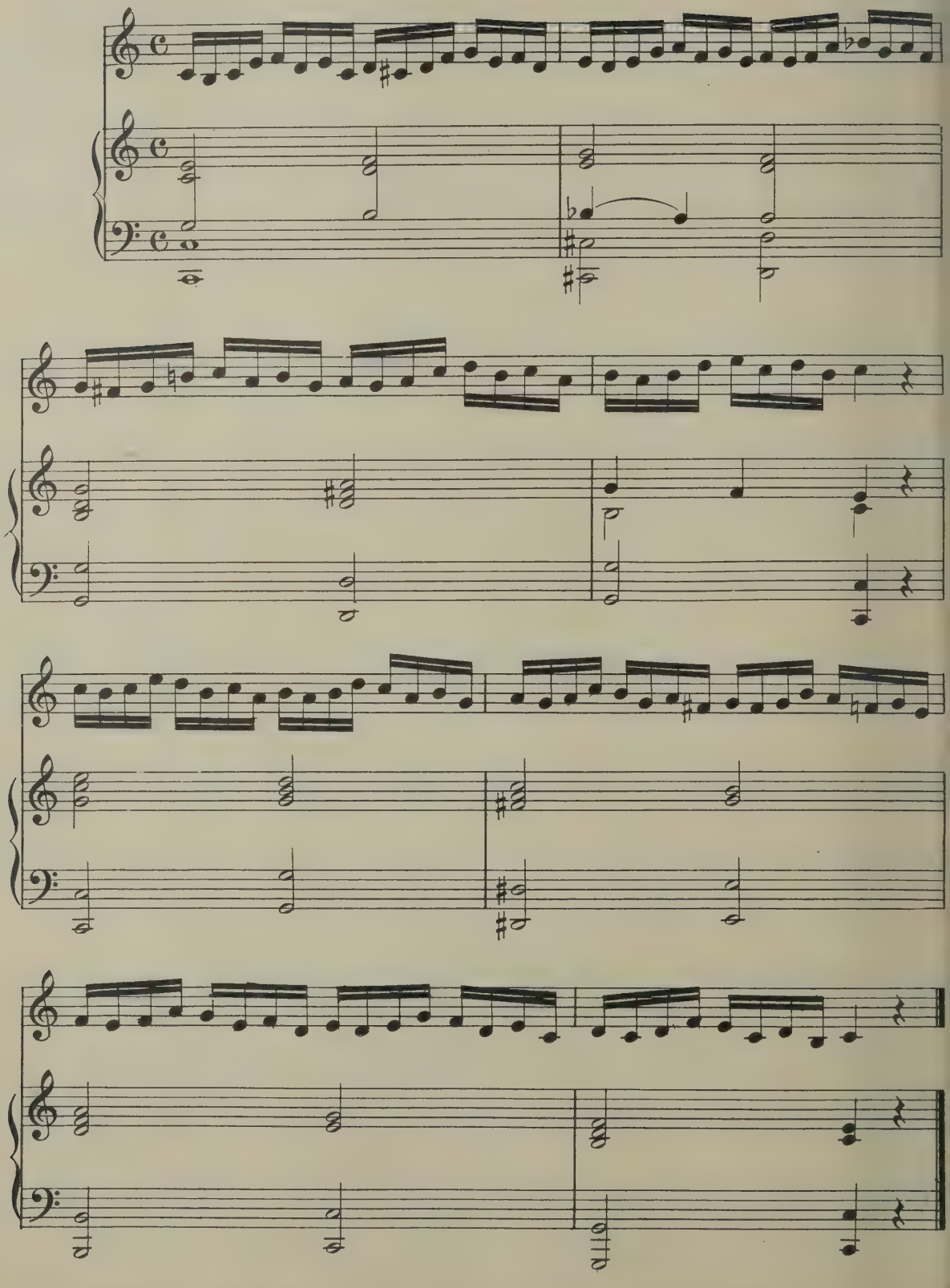
Exercise 13



Exercise 14 GARCIA

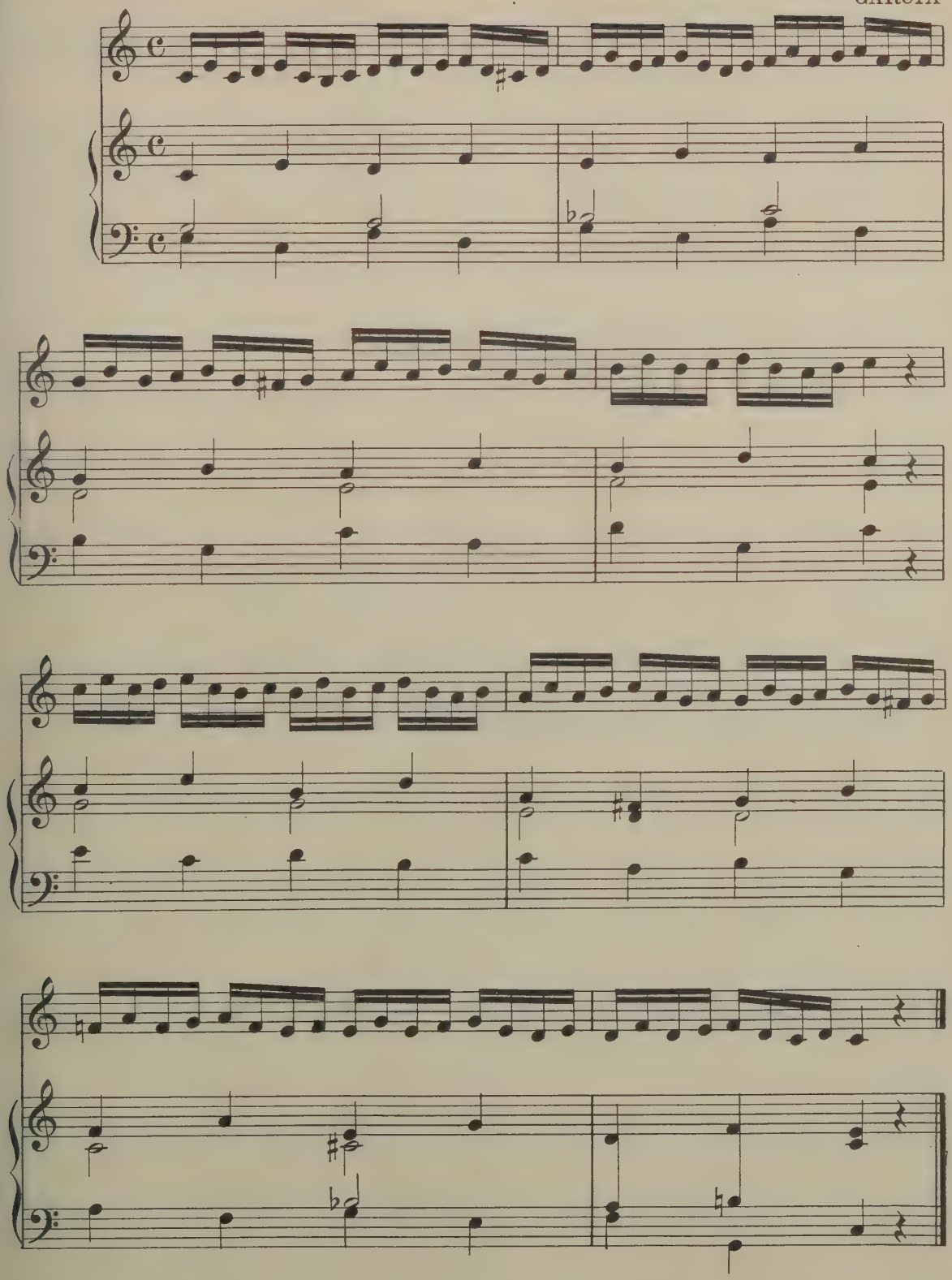


Exercise 15 GARCIA

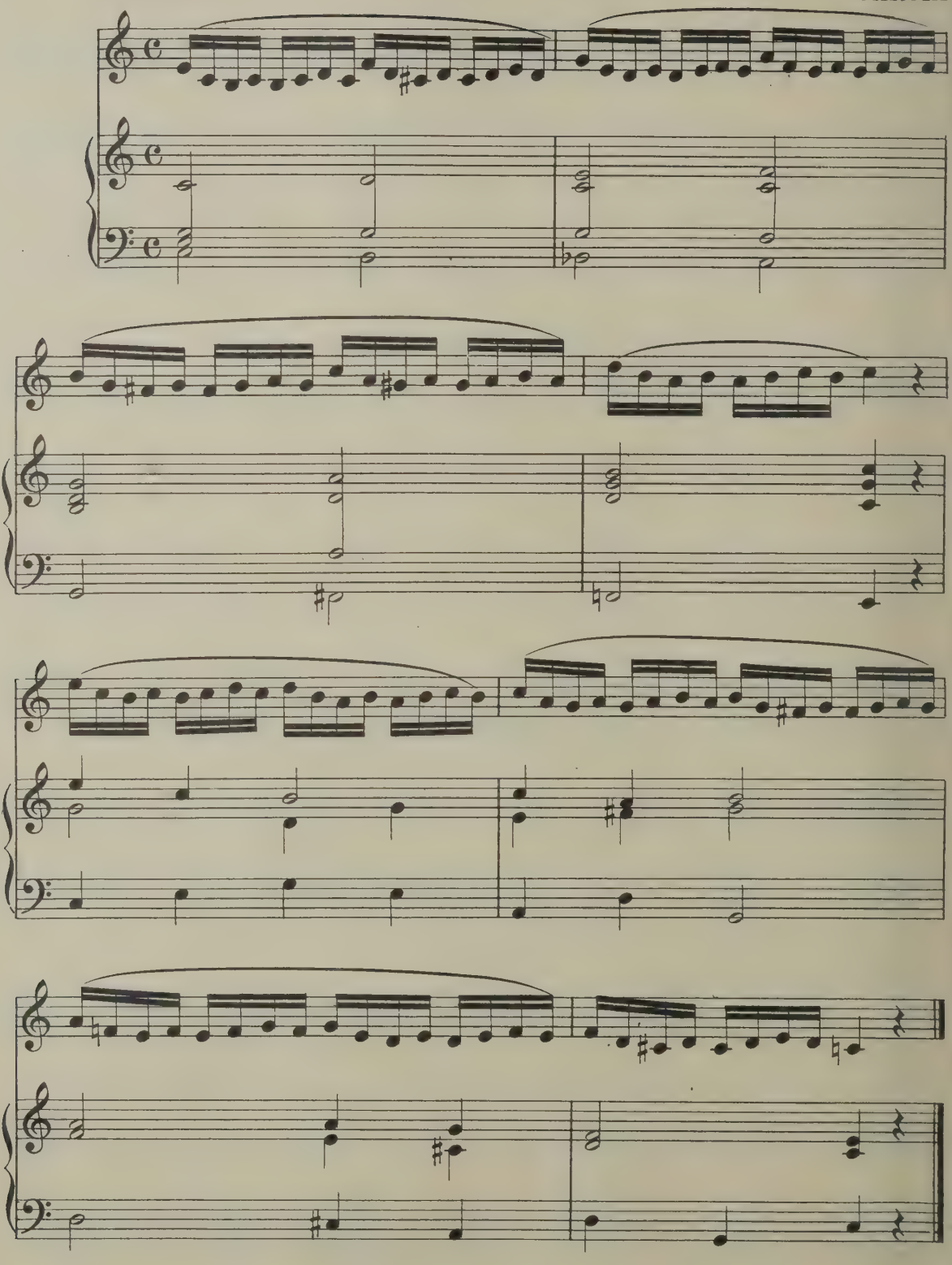


Exercise 16

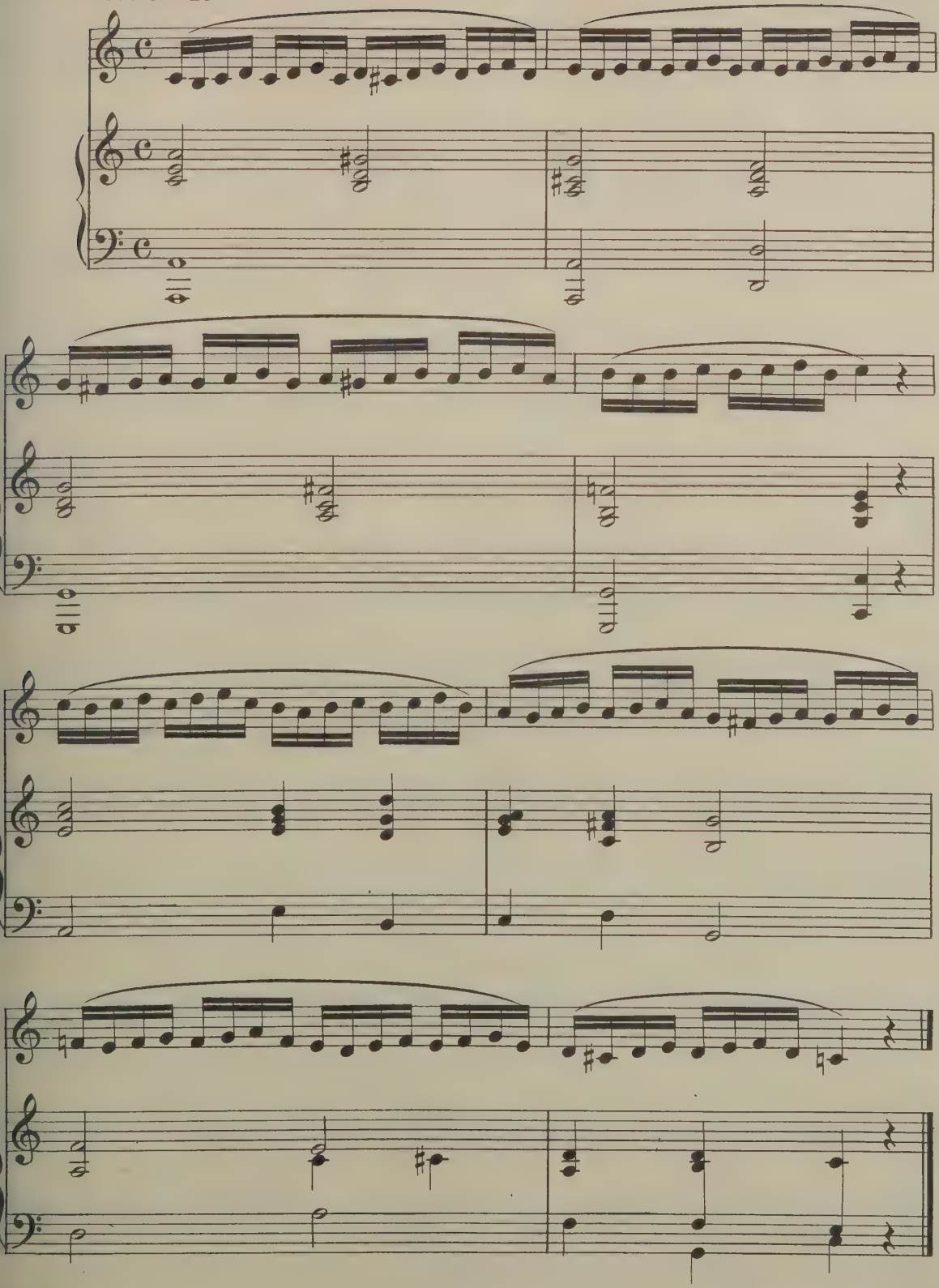
GARCIA



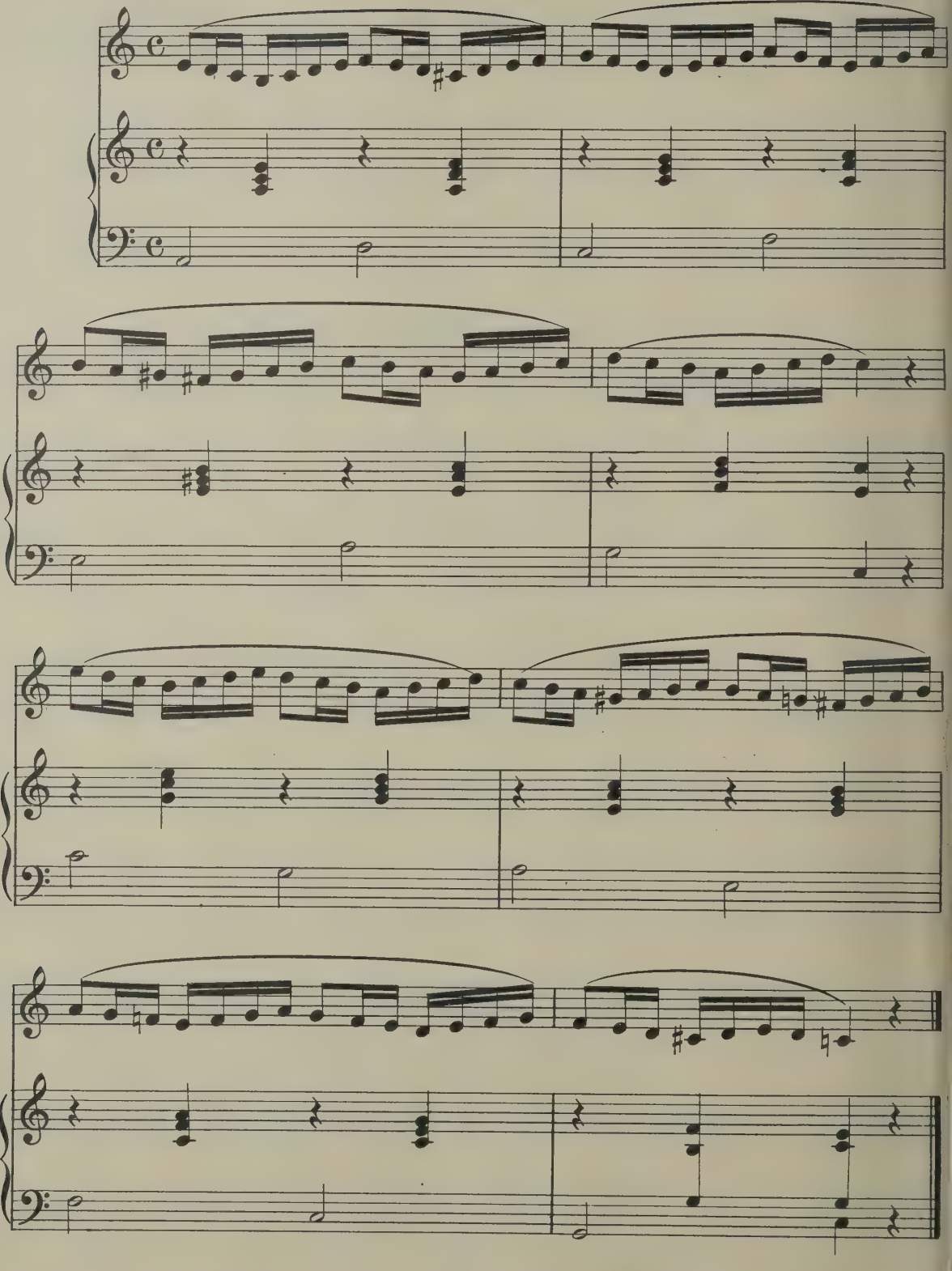
Exercise 17 GARCIA



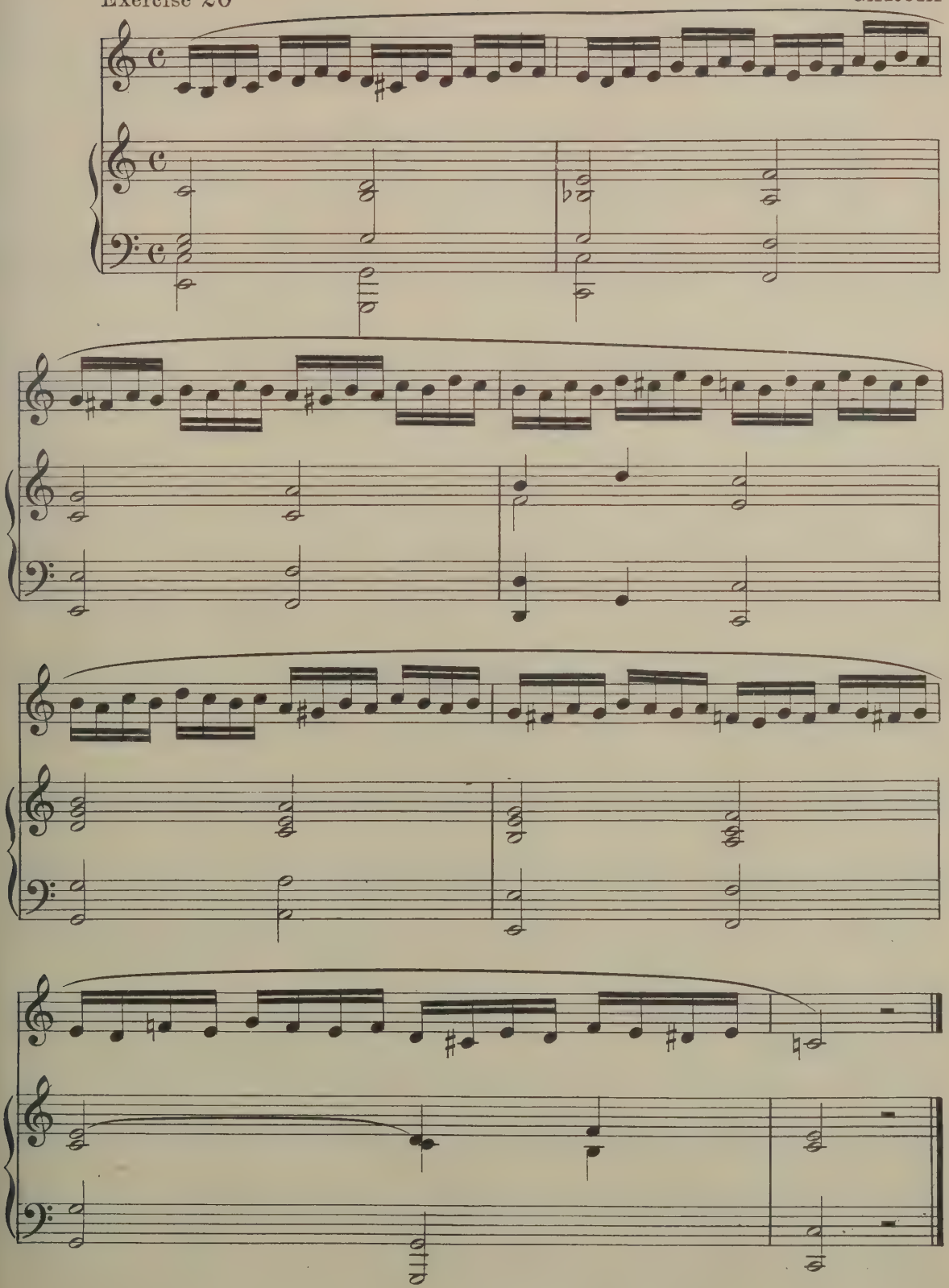
Exercise 18 GARCIA



Exercise 19

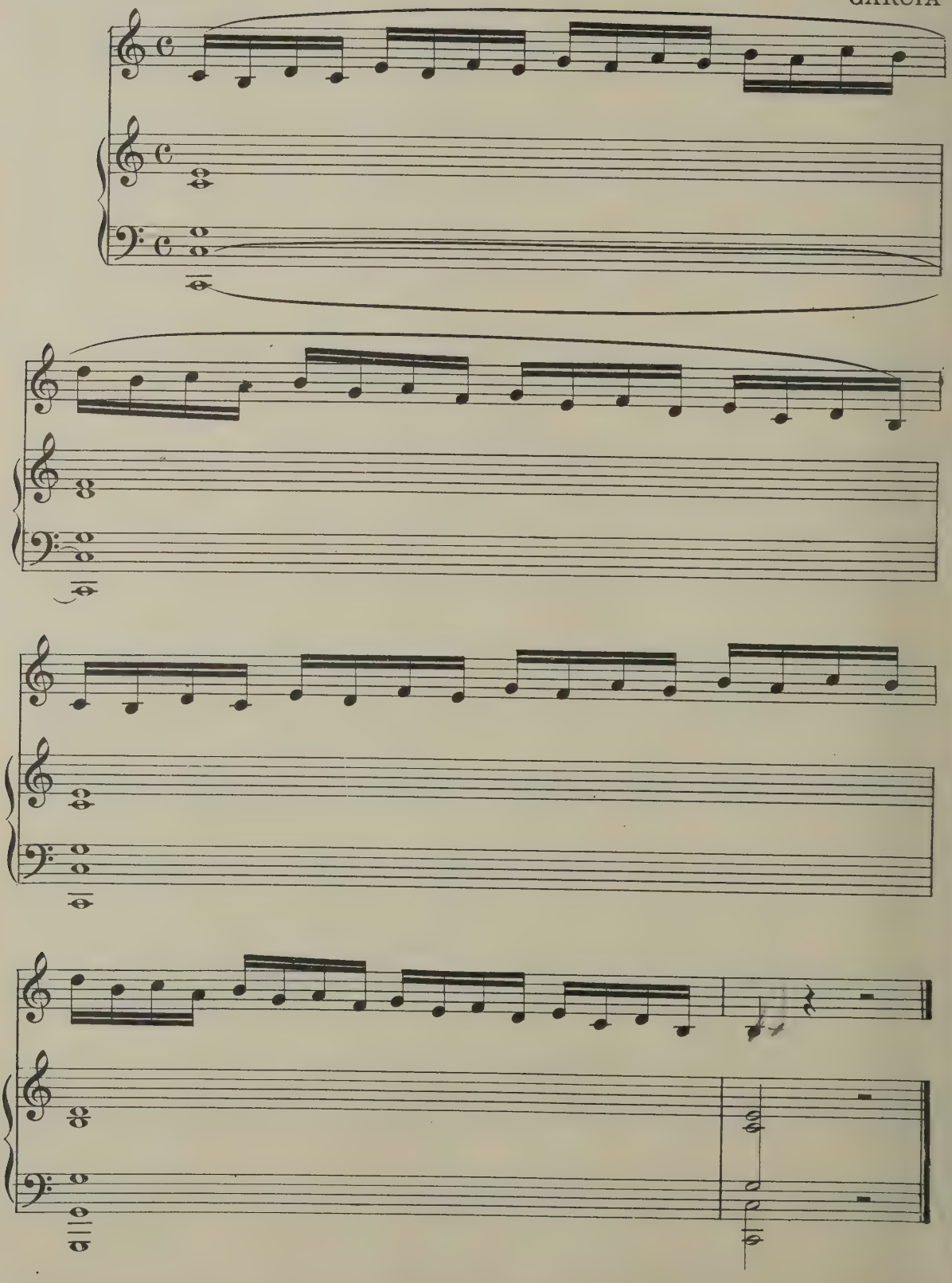


Exercise 20



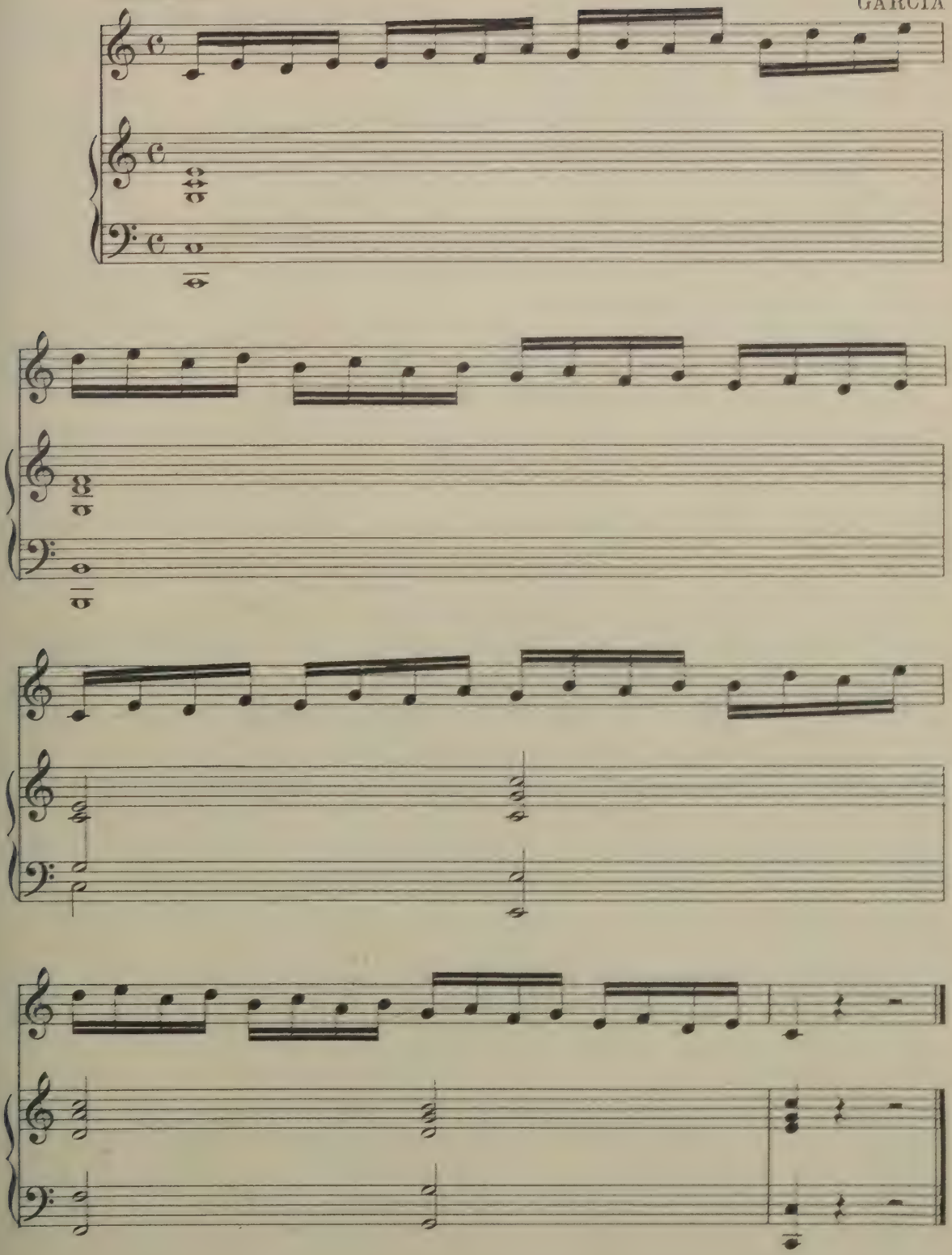
Exercise 21

GARCIA

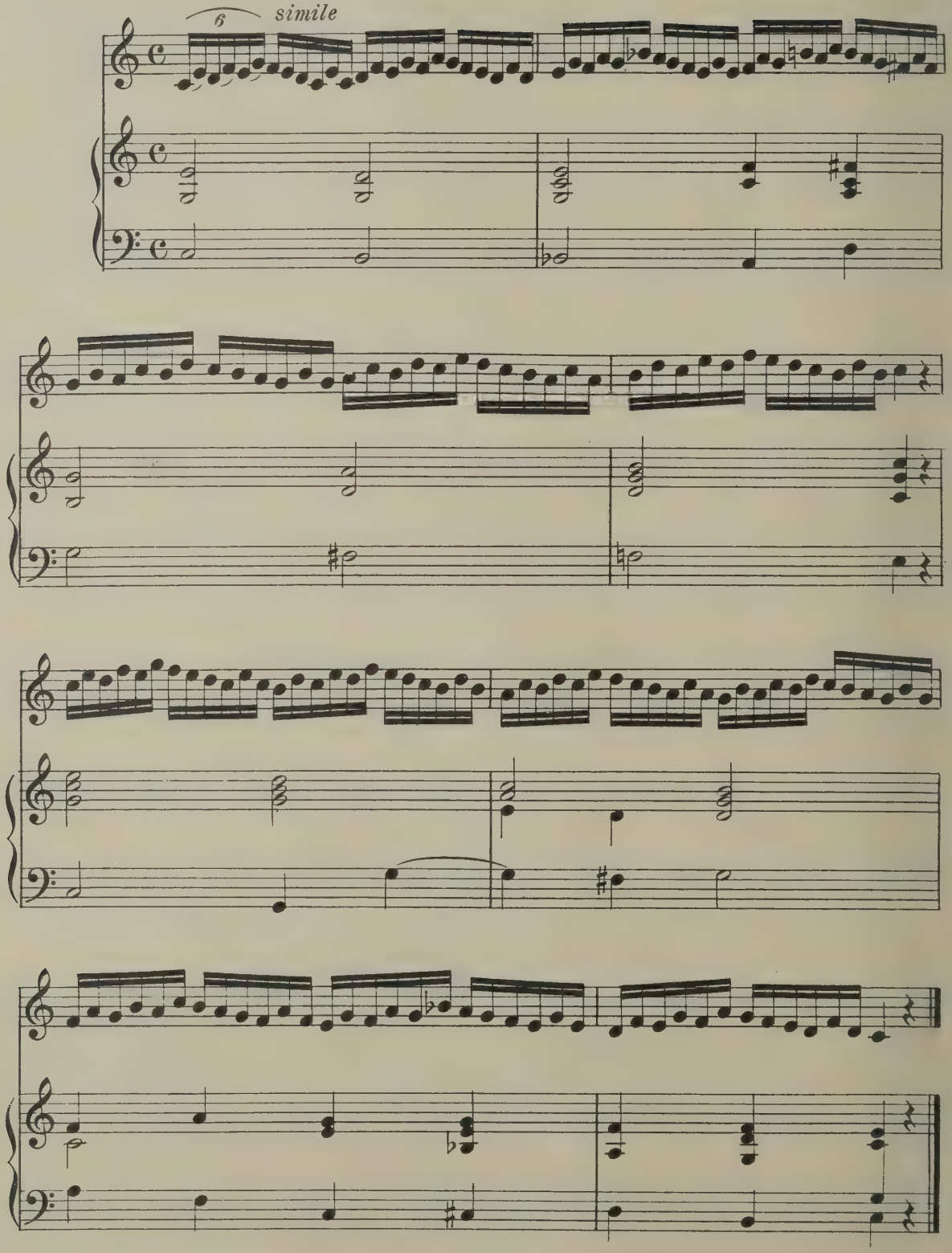


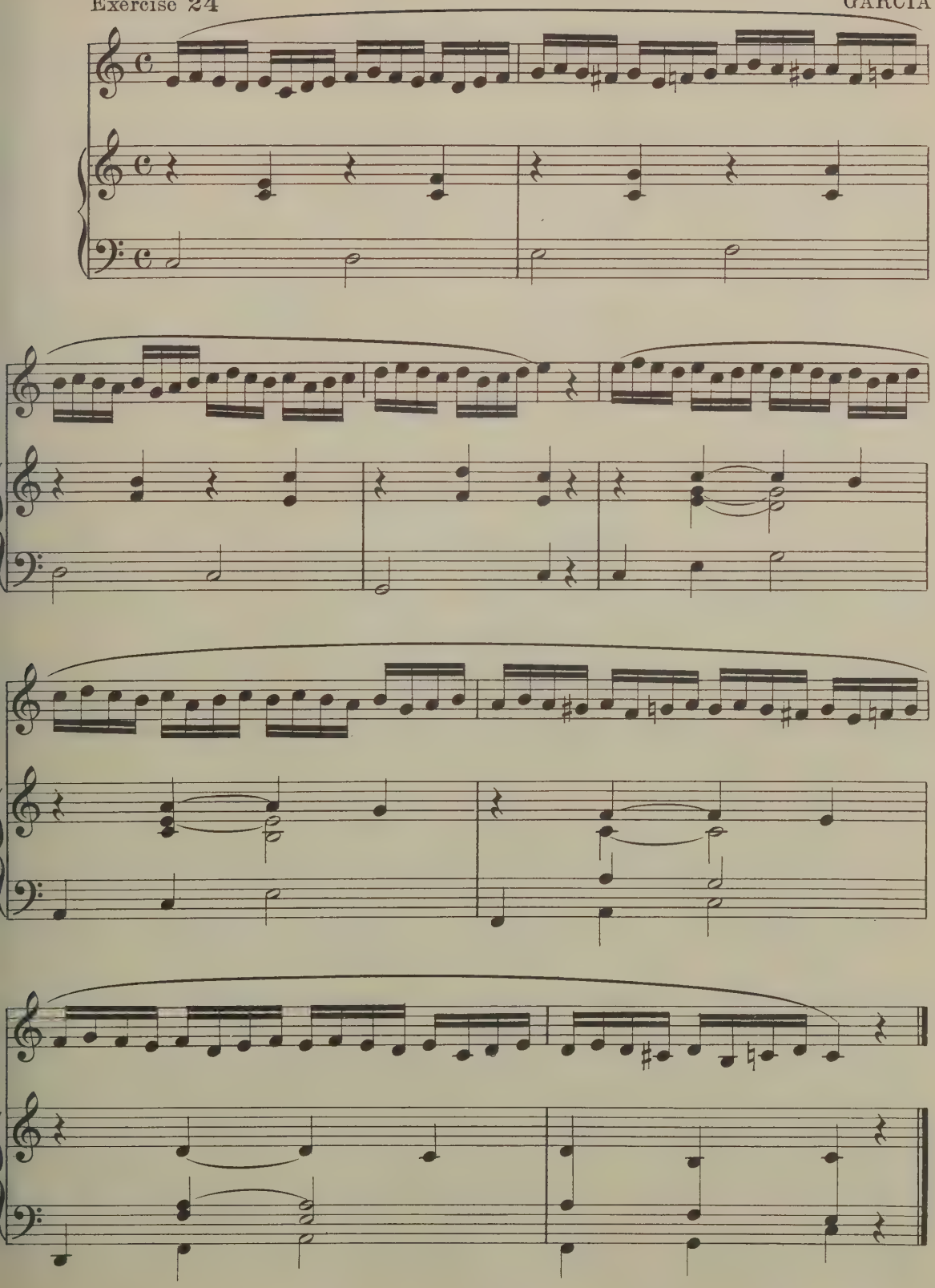
Exercise 22

GARCIA



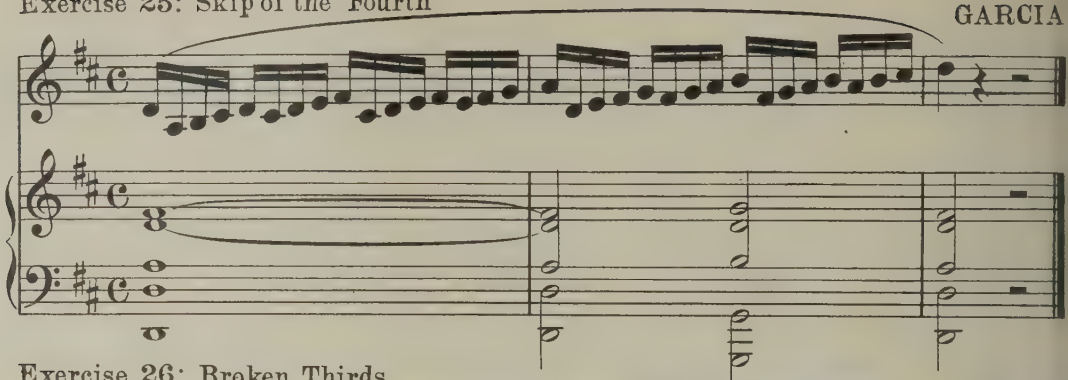
Exercise 23: Broken Thirds GARCIA





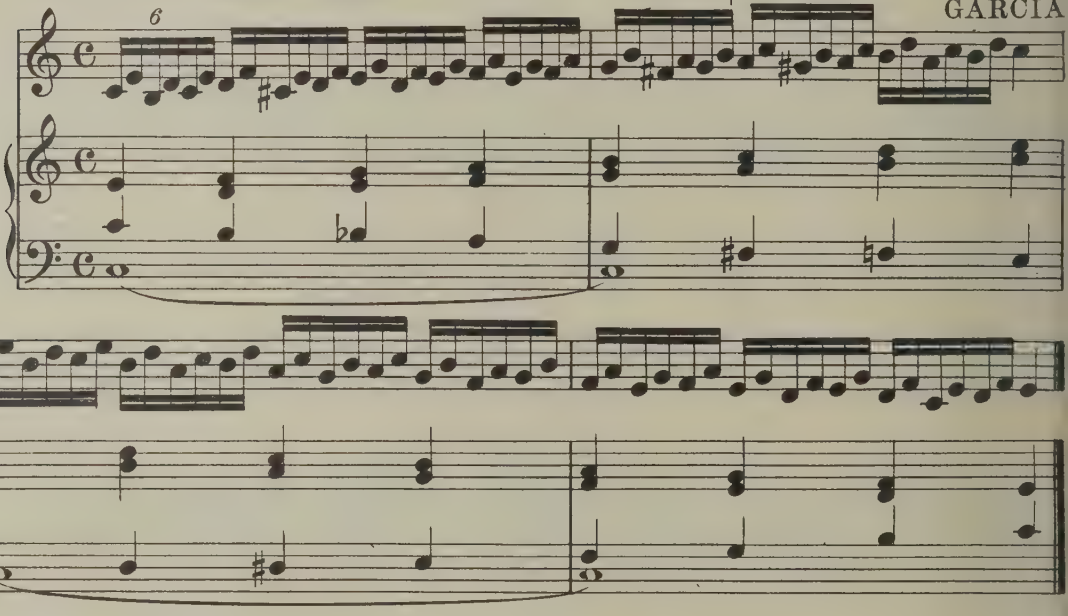
Exercise 25: Skip of the Fourth

GARCIA



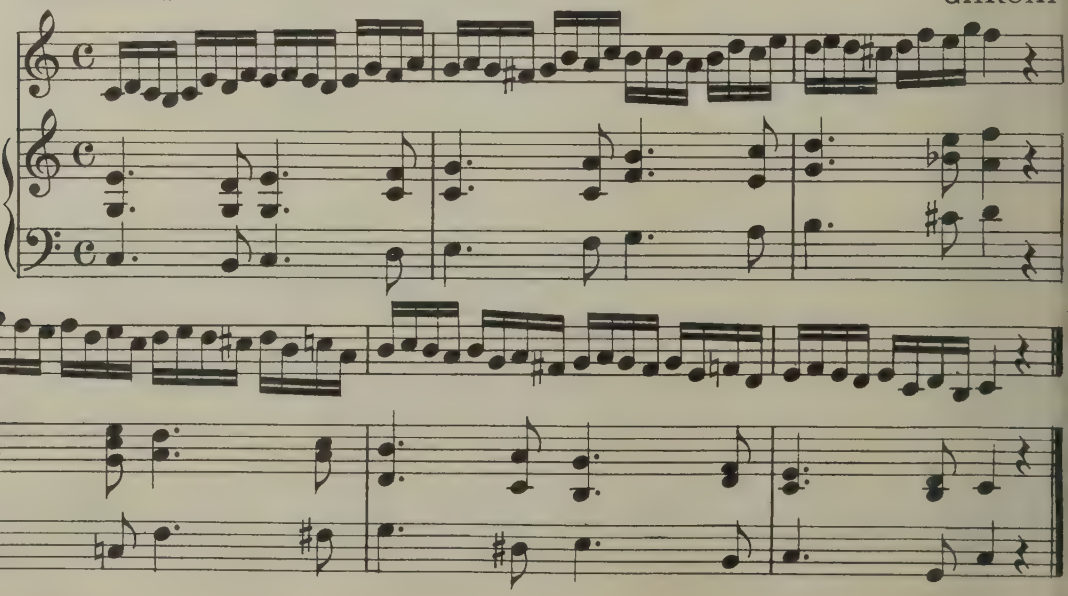
Exercise 26: Broken Thirds

GARCIA



Exercise 27

GARCIA



The Portamento

By A. B. Bach

TO produce a beautiful *portamento* we must possess the three principal qualifications *messa di voce* comprised by the old masters th respect to breathing in the words: "*L'arte conservare, rinforzare, e ritirare il fiato,*" that is, e power long to preserve, to increase, and to thhold the breath.

The queens of the art, Mara, Pisaroni, Grisi, rsiani, Catalani, Sontag, Lind, and not less the roes of song, Rubini, Donzelli, Tamburini, are t only known to have devoted most thorough udy to the *portamento*, and thereby to have pre-rved their voices to an extraordinary age, but o, in no small measure, to have owed their suc-ss to that study.

For the acquisition of a beautiful *portamento* the lowing is an effective exercise: Let the singer rt softly one of his deep notes, dwell on it adily, and *crescendo*, and then, without a jerk, d without touching any of the intermediate tes, rise to its octave, starting this true and *no*, and swelling it by a *crescendo* with the re-inder of the breath which, on these occasions, ust be carefully husbanded. This exercise, ried out throughout the entire compass of the ice, strengthens it greatly, and should be prac-ed daily by the more advanced singer.

In *portamento* the voice must be sustained and ried on in such a way as nowhere to drag in-ferently or to break. Beginners are apt to empt to reach the end by trailing the voice rough the scale, in the expectation of hitting the per interval by touching the intermediate tes. They must be guarded against this error.

By practising correct *portamento* we render our ging more true and develop the ring and sono-usness of the voice. Yet the *portamento* exercises ust not be too protracted, and least so in the hest notes.

A powerful tone need not always be kept in w as the main object in singing. That which in ging makes the tone appear rich and full is thing else than the *unbroken continuity of the nding vowel*, whether it obtain in a greater or aller degree of force. While singing, no parti- of air must pass the throat without producing ne, no waste air must escape; on the contrary whole of the breath must, in singing, and espe-lly in the *portamento*, flow forth as a wave of ne, and not of air.

The term *portamento* is derived from *portare*, to carry, and this carrying on and joining of one sustained note to another must be accomplished without any start or jerk, and without even a suspicion of an intermediate note becoming audible; the voice must flow on as in one perfect jet of tone and, as it were, ethereally.

The first note must, without the least change in the timbre and, as it were, gliding into it, intimately connect itself with the following note without emphasizing the latter in any way.

True *portamento di voce* is a mutual, intimate connection of two notes in tone, each of the notes having a syllable of its own assigned to it. It is brought about by anticipating the note of a second syllable while continuing the vowel of the first.

The old Italian school said that without *portamento* there was no singing but only isolated notes devoid of all spiritual connection. According to the Bernacchi school one may illustrate the *portamento* by imagining two pearls strung on a fine thread. The pearls represent the two notes to be joined, and the thread the connection, the swift gliding of the voice from the one note to the other.

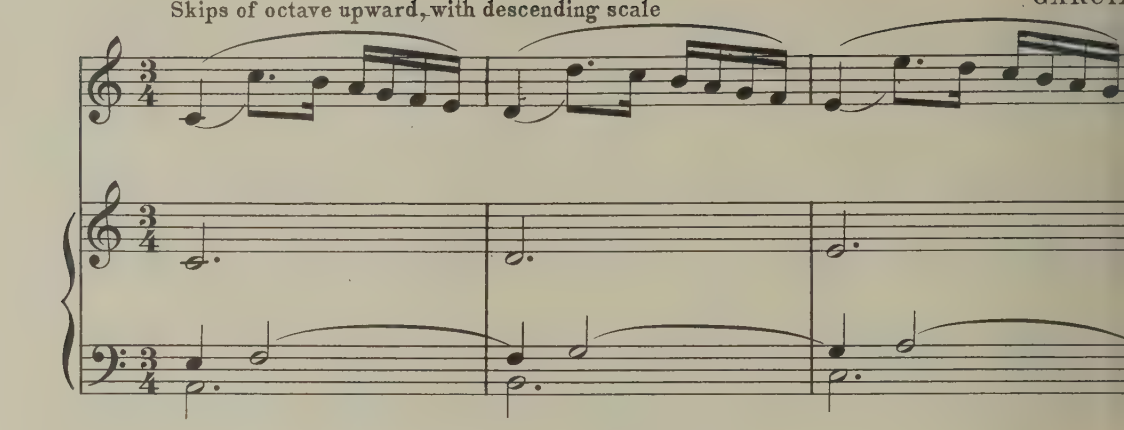
According to the Bernacchi school the *portamento* of the Italians consists in joining on two different syllables two notes which form a smaller or larger interval in such a way that by a gentle legato, commencing at the close of the first note, the voice glides rapidly over to the second note by means of anticipating it. Bernacchi adds: "It is the teacher's business to sing and to continue singing to the pupil the *portamento* and to make him imitate it until it is entirely mastered."

Portamento has its place chiefly in pieces in which tender sentiment is to be expressed; yet in the representation of violent passions, and in the delineation of gloom, not less of the serene, and even in the recitative, it may not always be dispensed with.

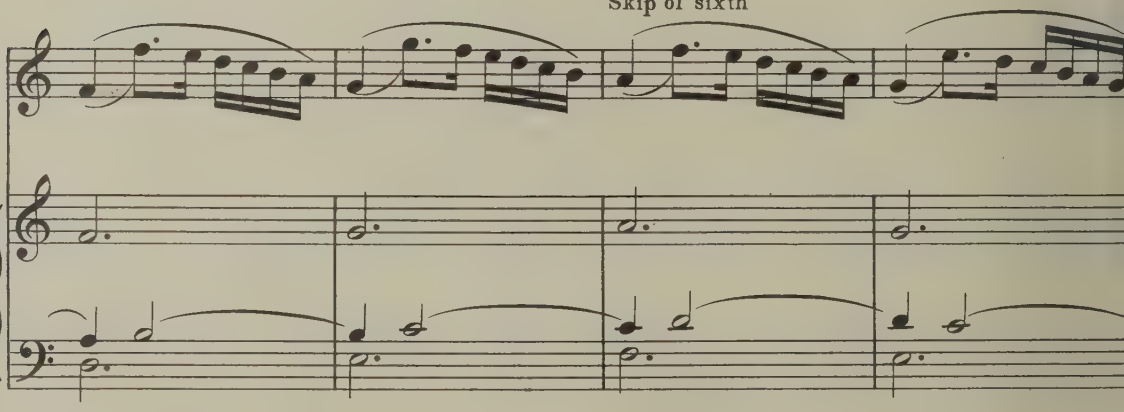
Portamento must not be introduced too frequently, as this would make the style overloaded and labored. Too little of it, on the other hand, leaves the performance stiff and bare. The quicker the time the less is the demand for *portamento;* the slower the movement the more necessary is it, and it is therefore essential in the *cantabile*. Let every singer, particularly in *portamento* singing, cling to the golden rule that he must not drown his notes in his breath.

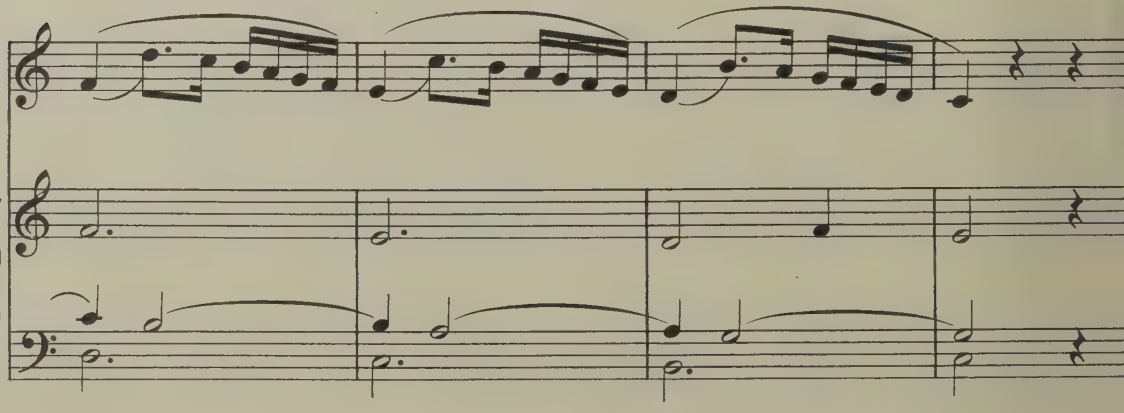
Exercise 28.

Skips of octave upward, with descending scale

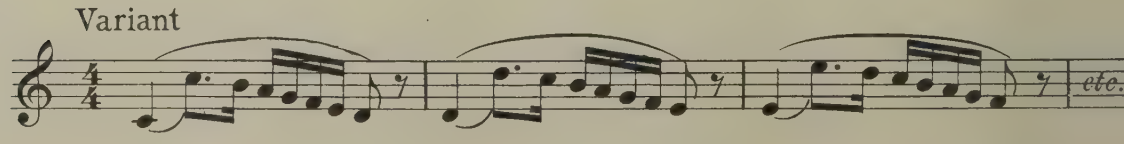


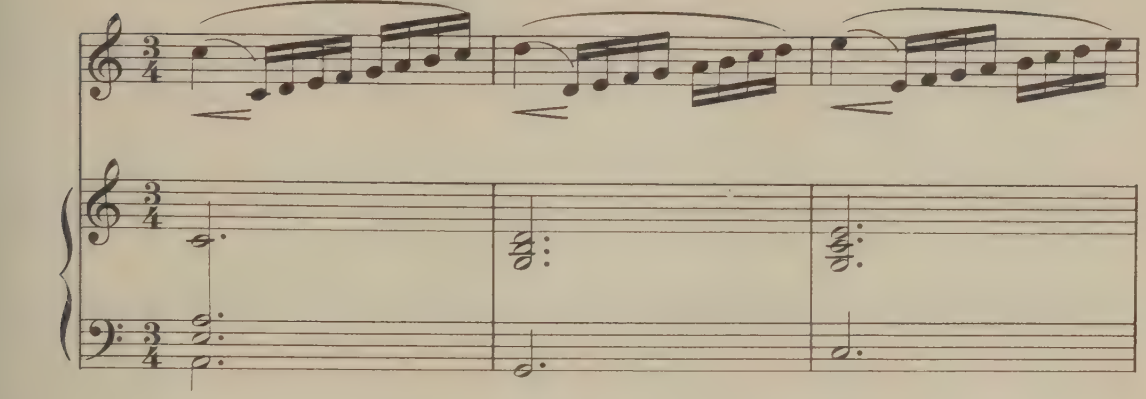
Skip of sixth



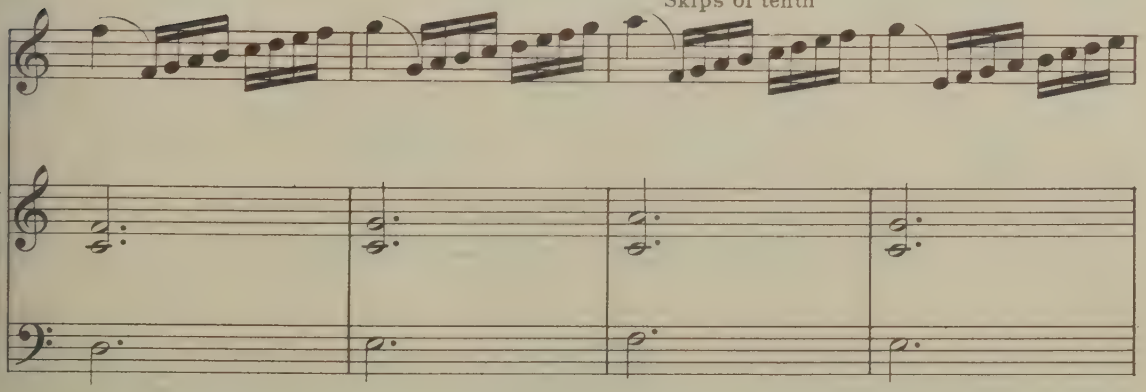


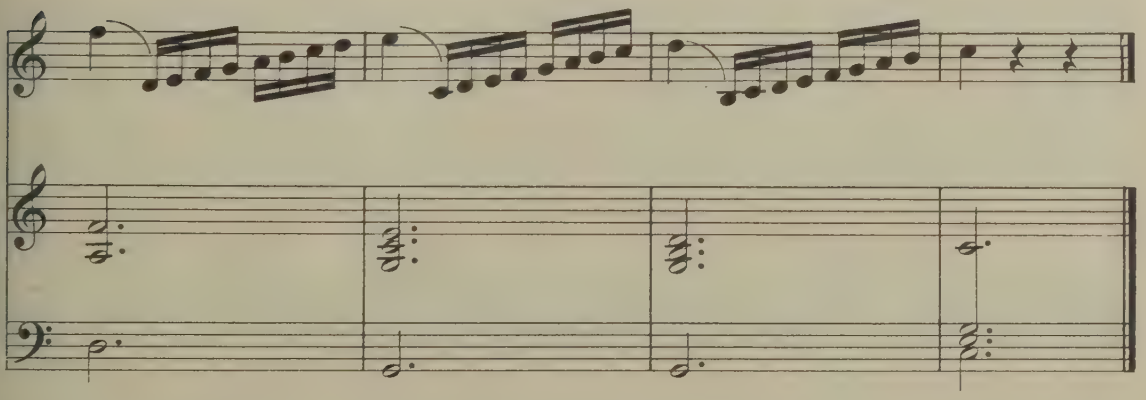
Variant



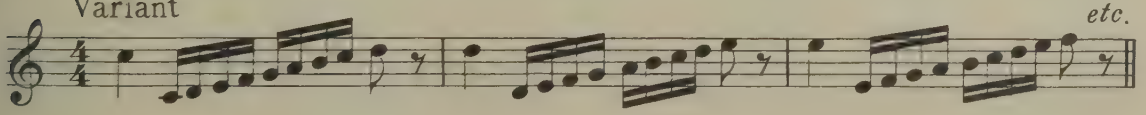


Skips of tenth



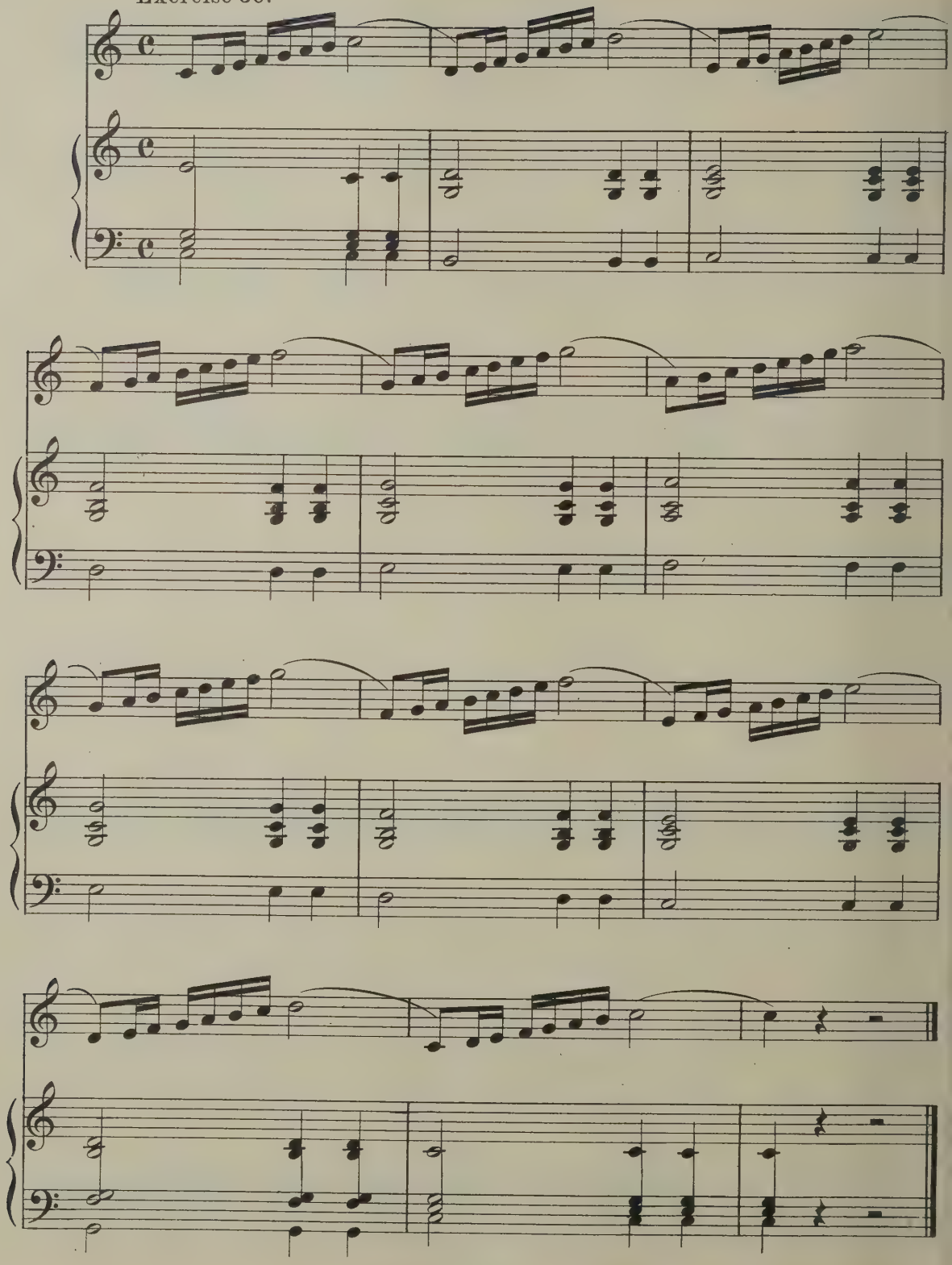


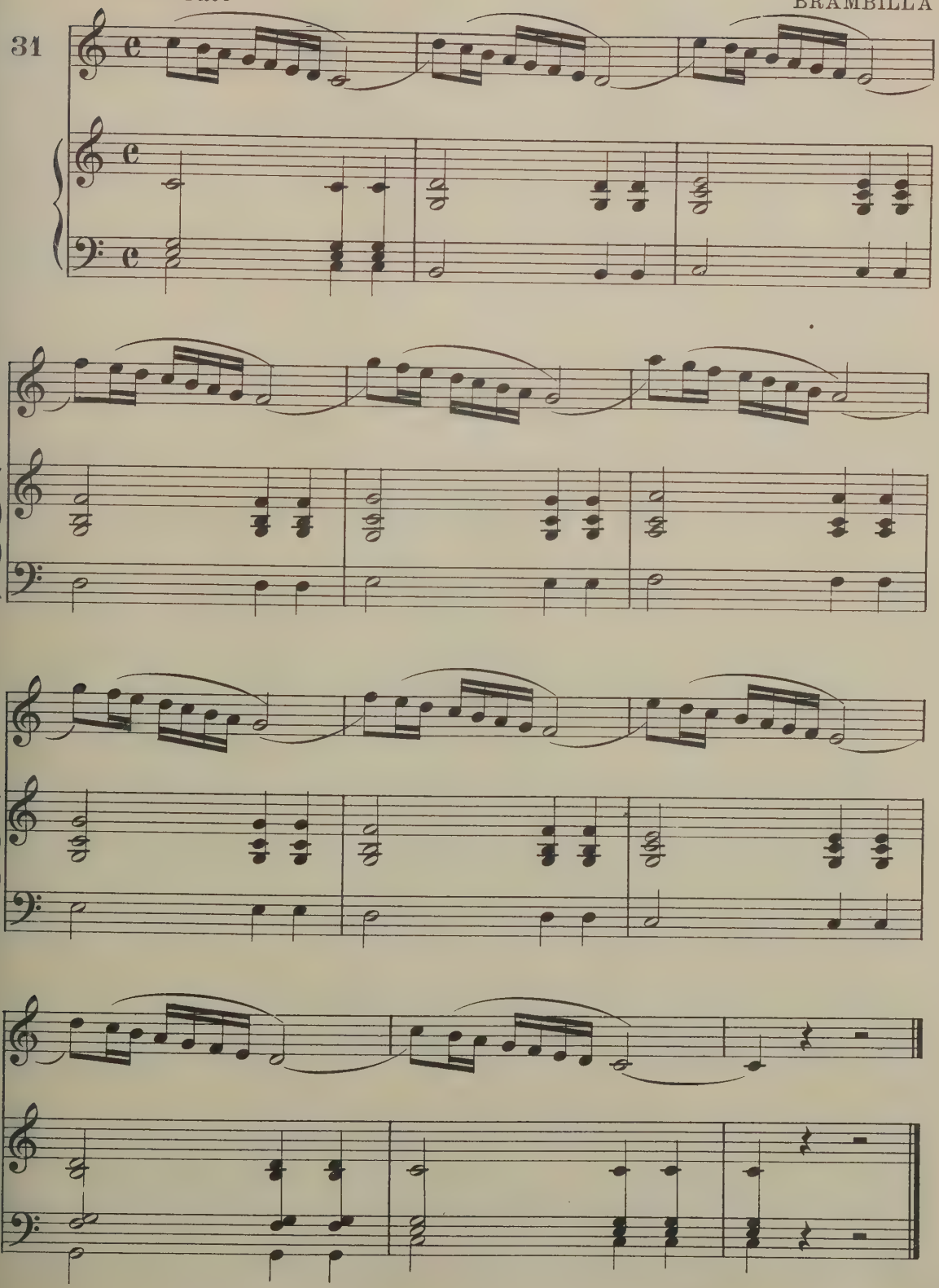
Variant



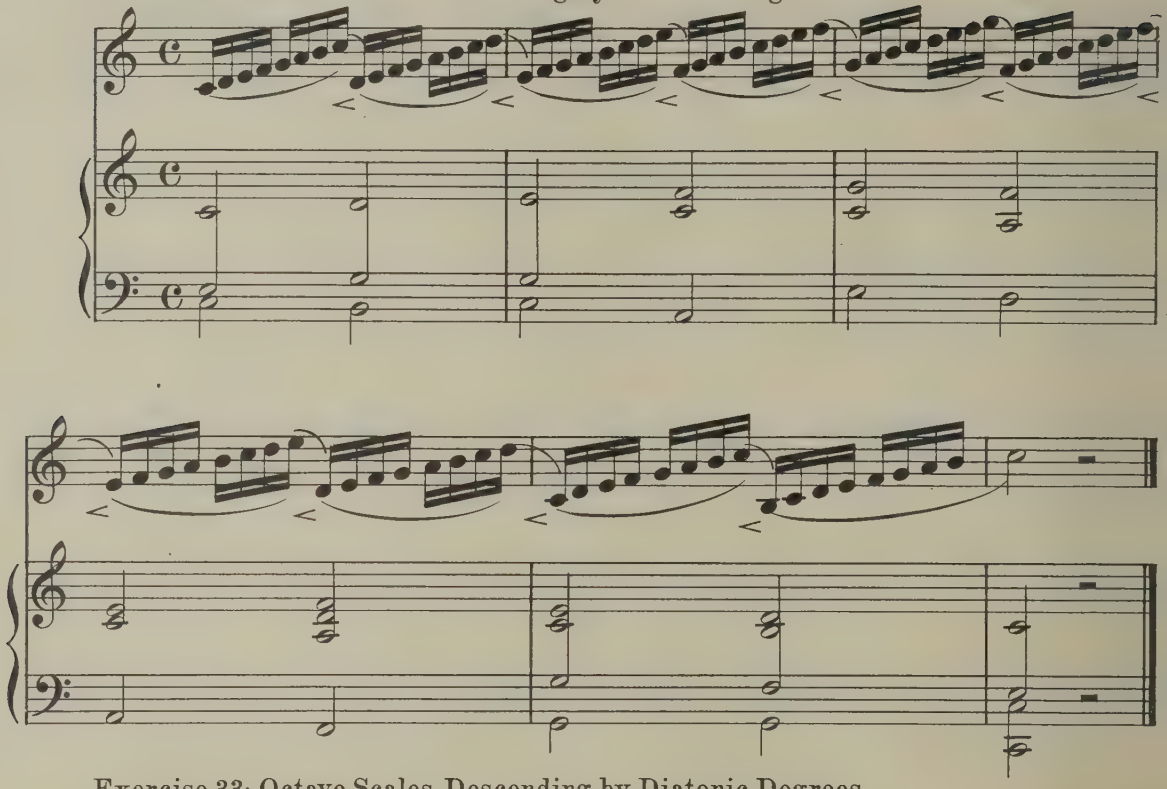
etc.

Exercise 30.

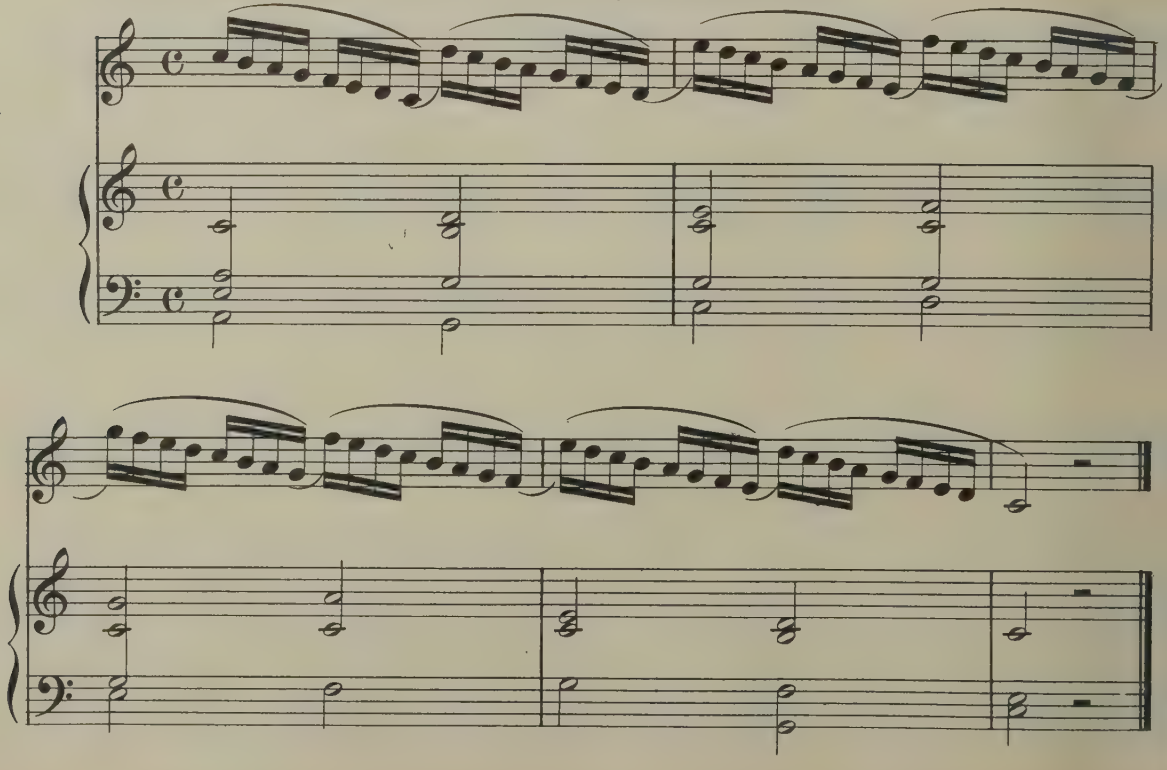



31

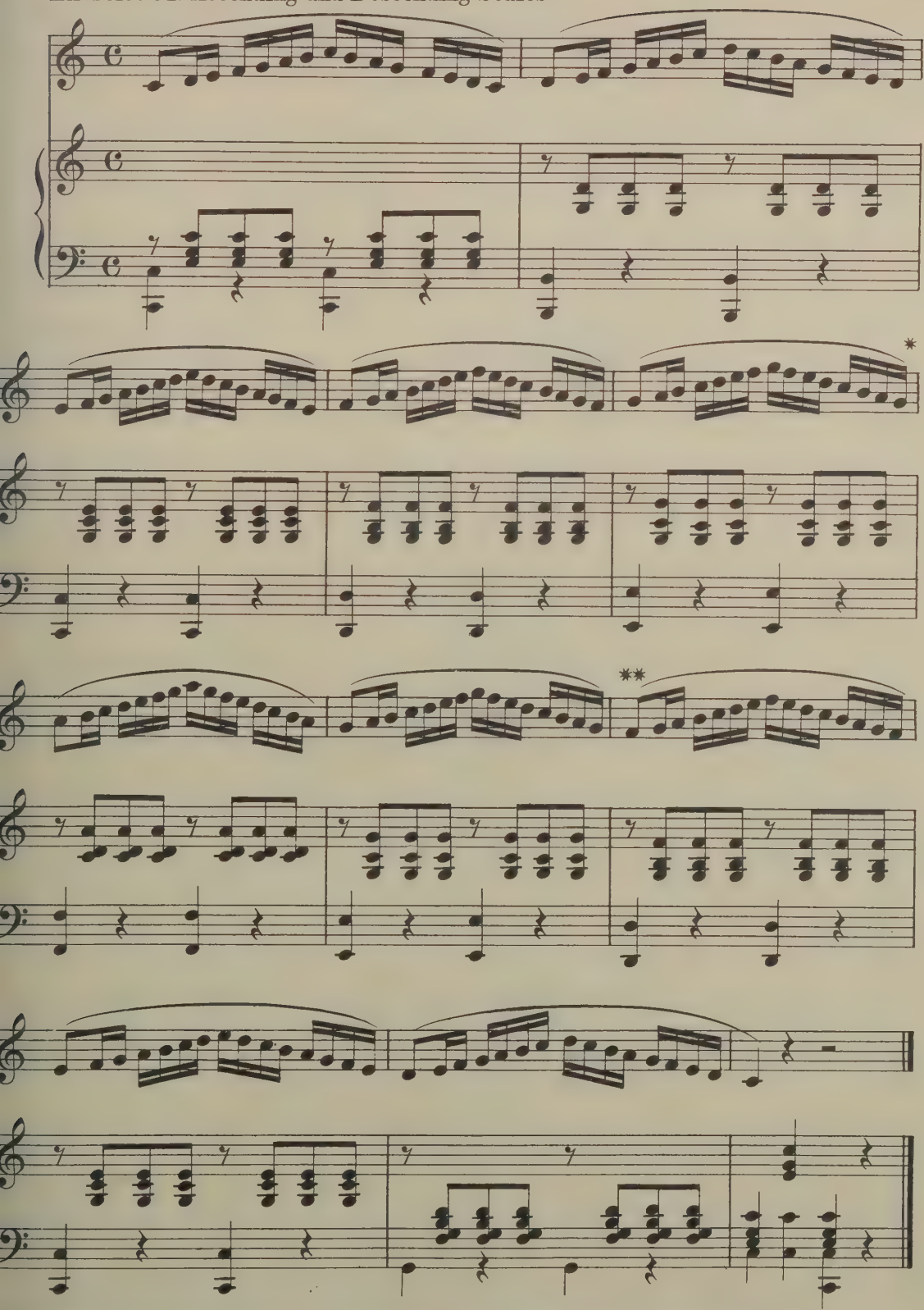
Exercise 32: Octave Scales Ascending by Diatonic Degrees



Exercise 33: Octave Scales Descending by Diatonic Degrees

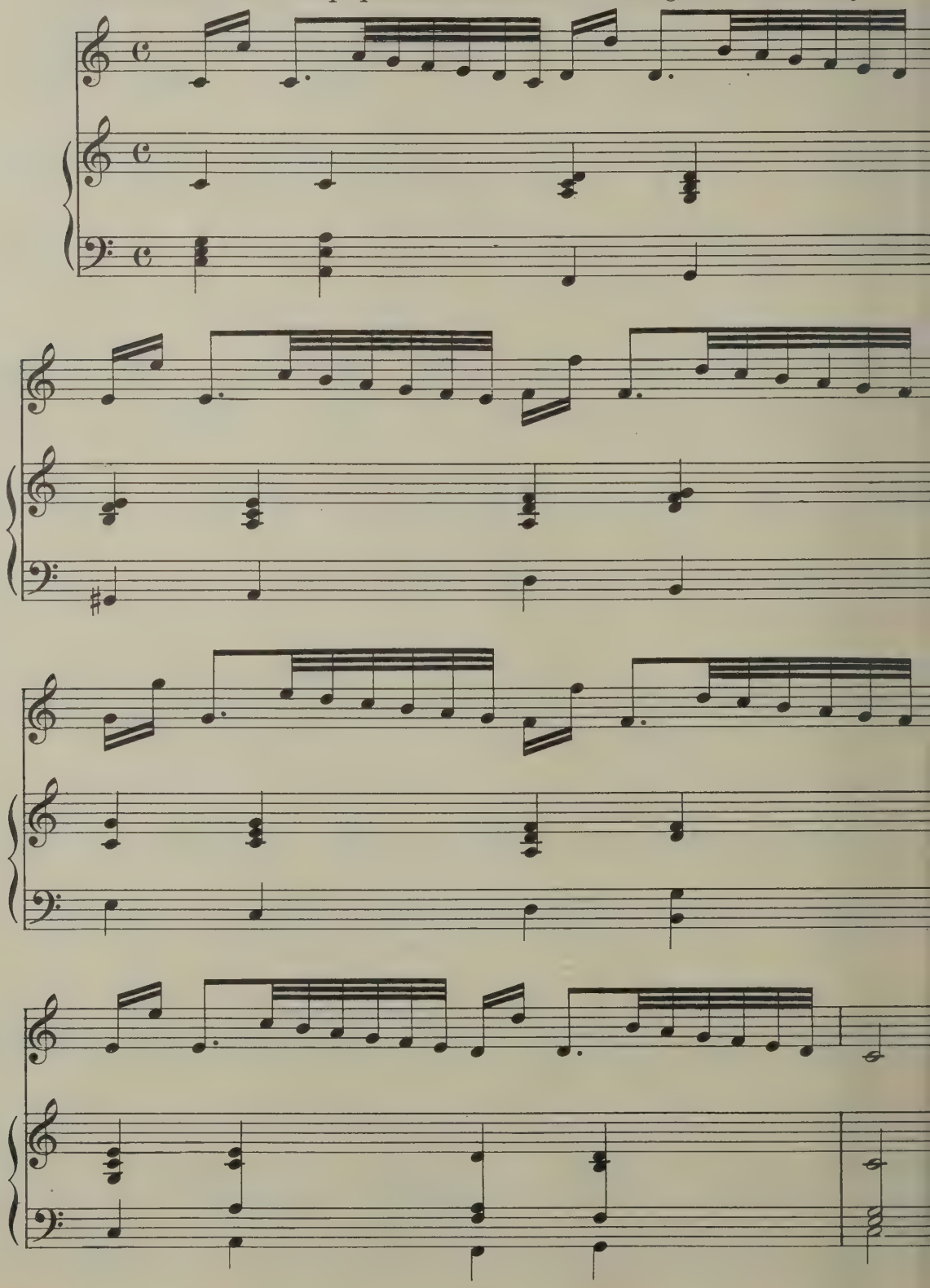


Exercise 34: Ascending and Descending Scales



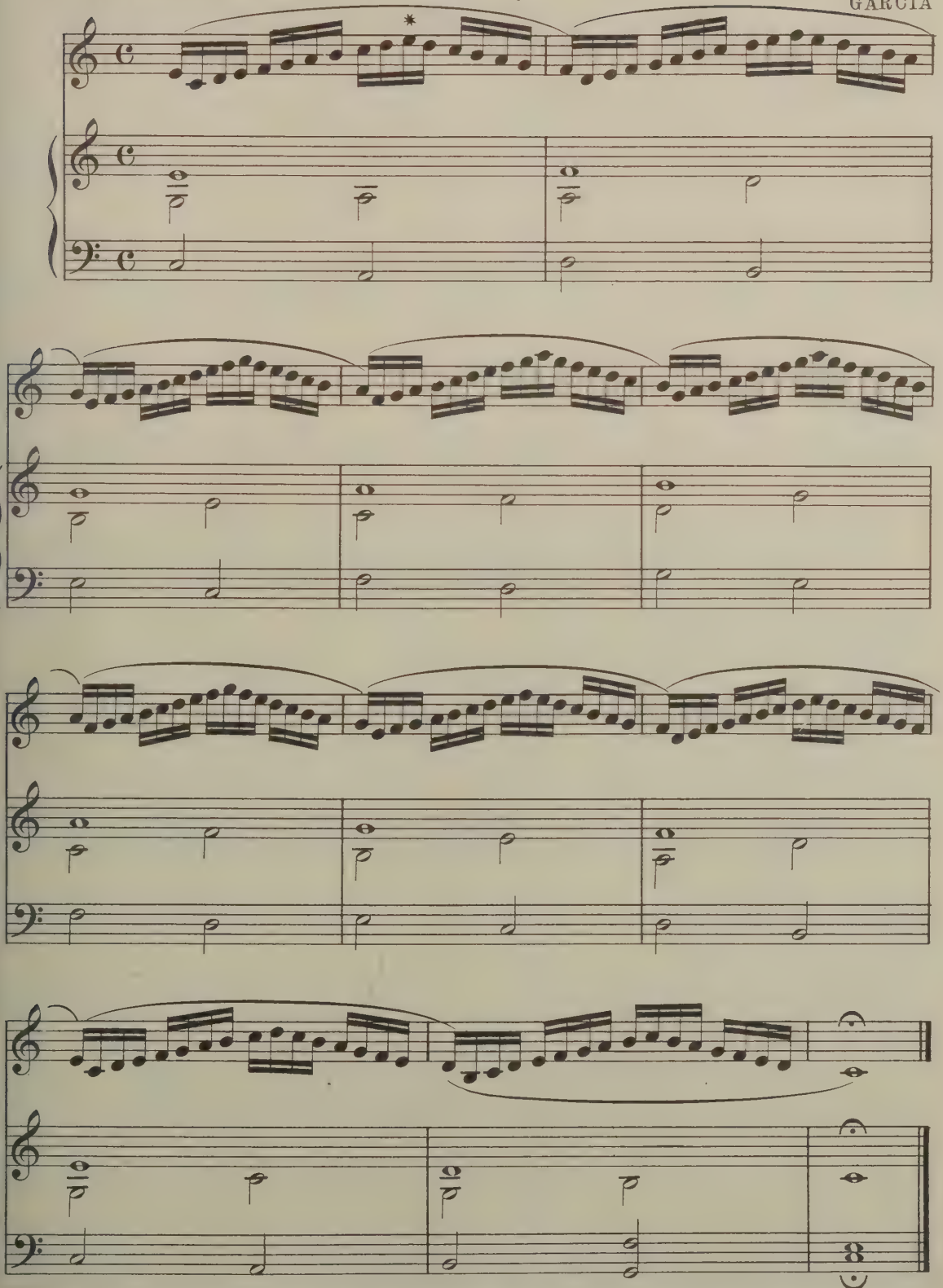
If the voice cannot reach A in the next measure, skip to the second measure beyond, marked **

Exercise 35: Octave Skip Up and Down with Scale Passages-for Flexibility

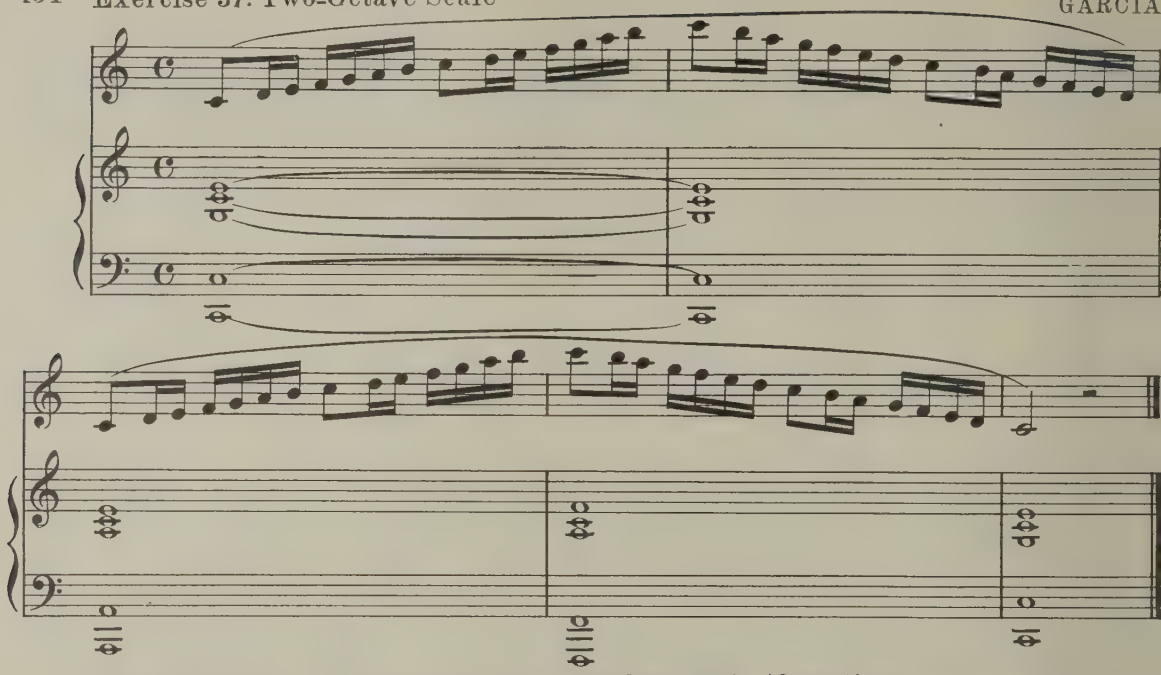


Exercise 36: Scale Figures for Flexibility.

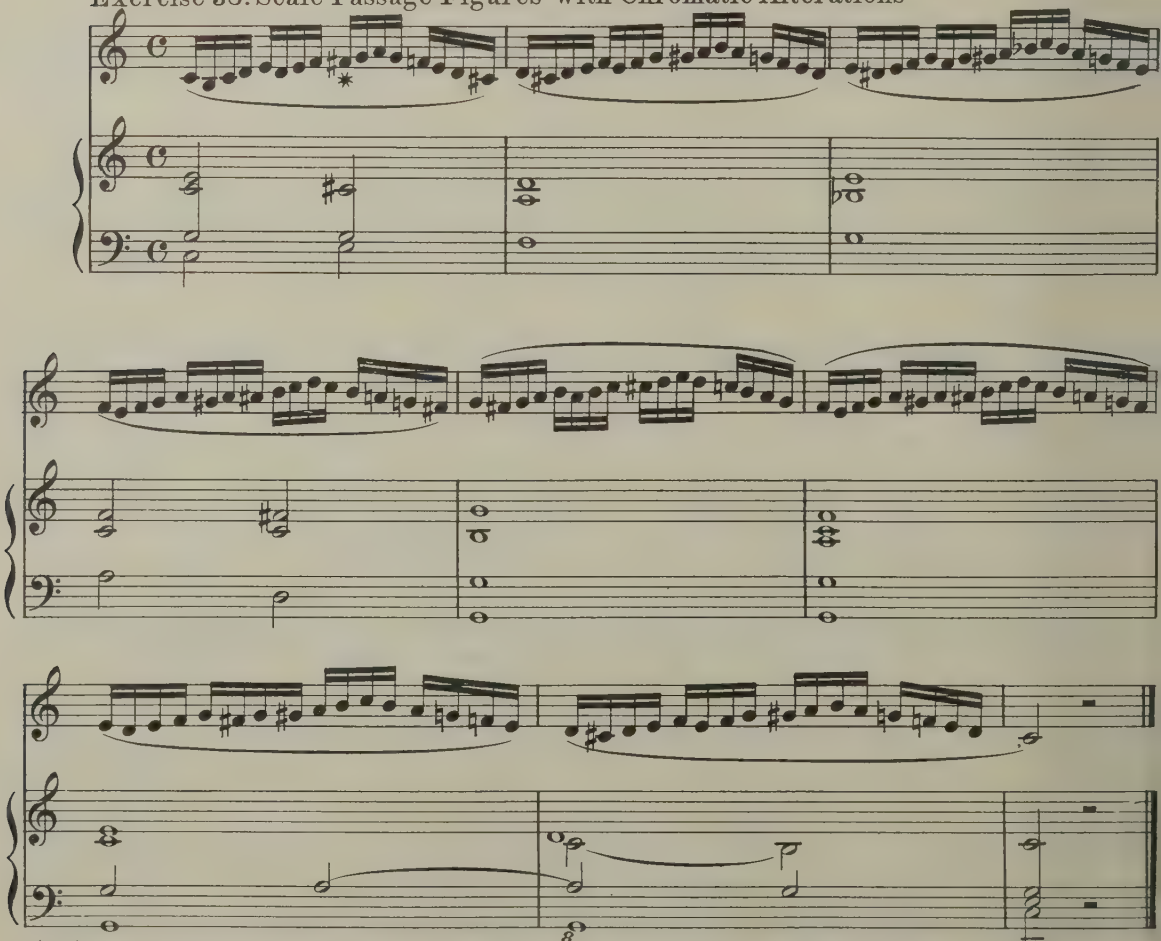
GARCIA



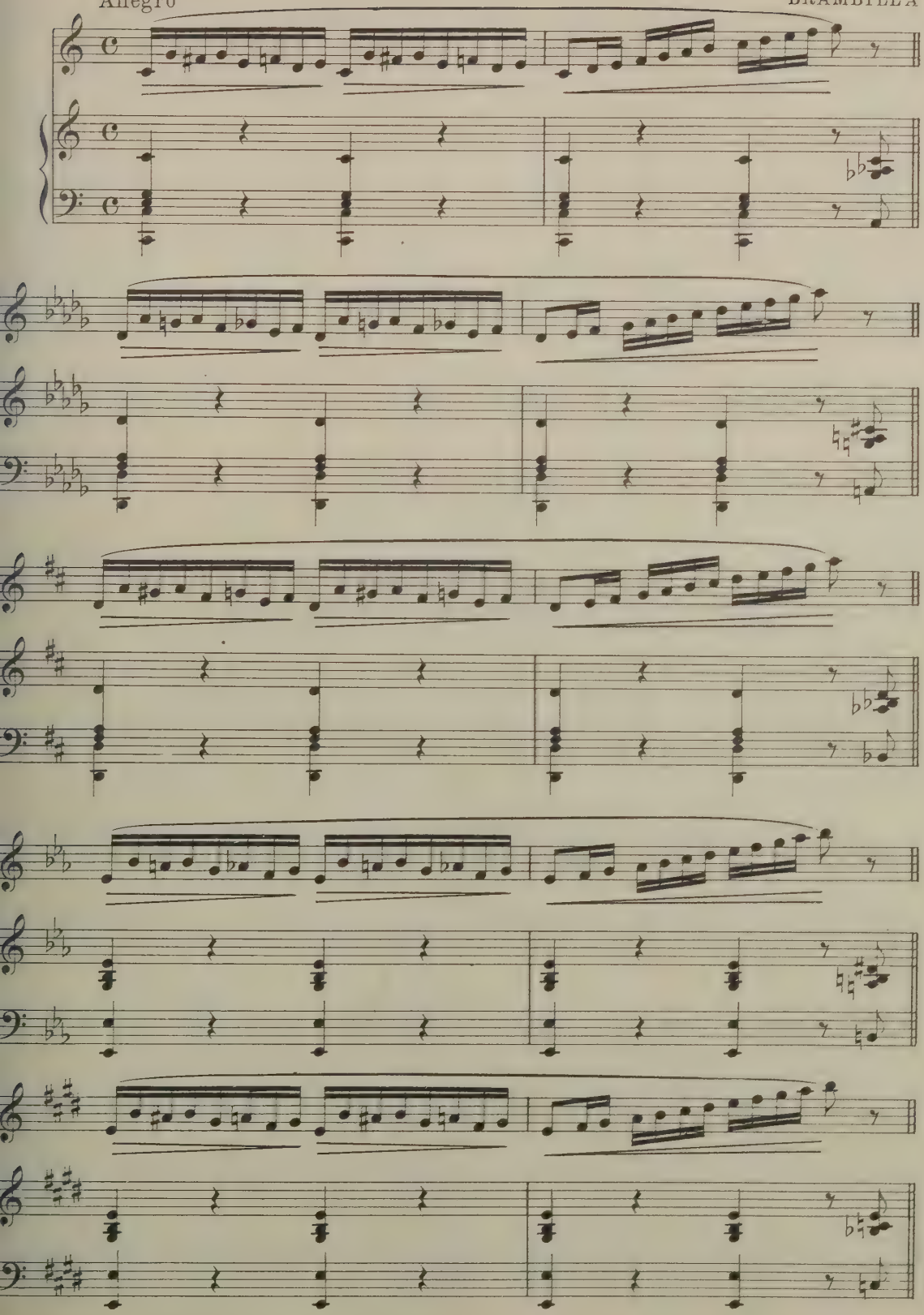
* The two highest notes must be sung as smoothly and as quietly as the others; avoid a jerky style and a tendency to accent the highest notes in a passage.

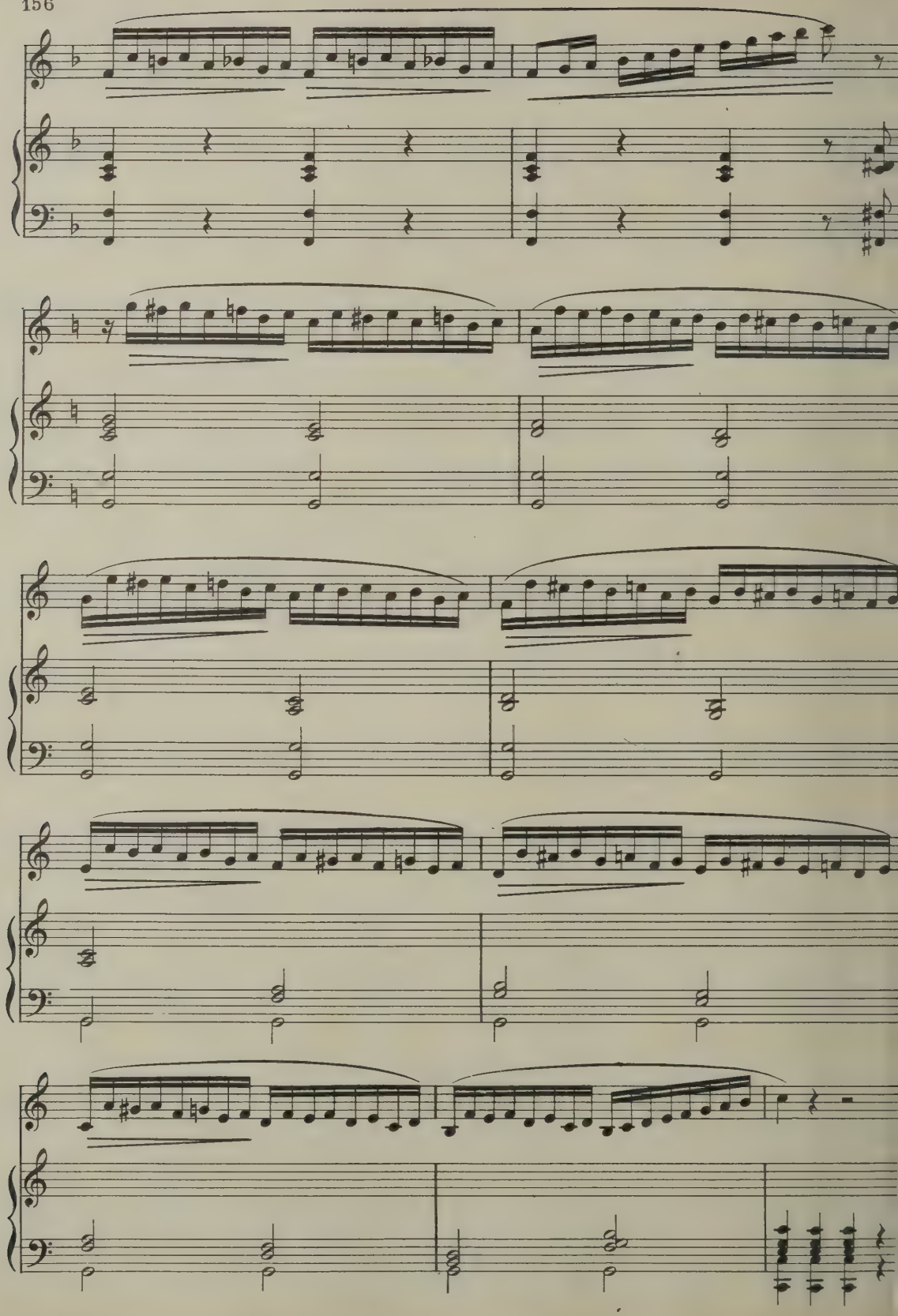


Exercise 38: Scale Passage Figures with Chromatic Alterations



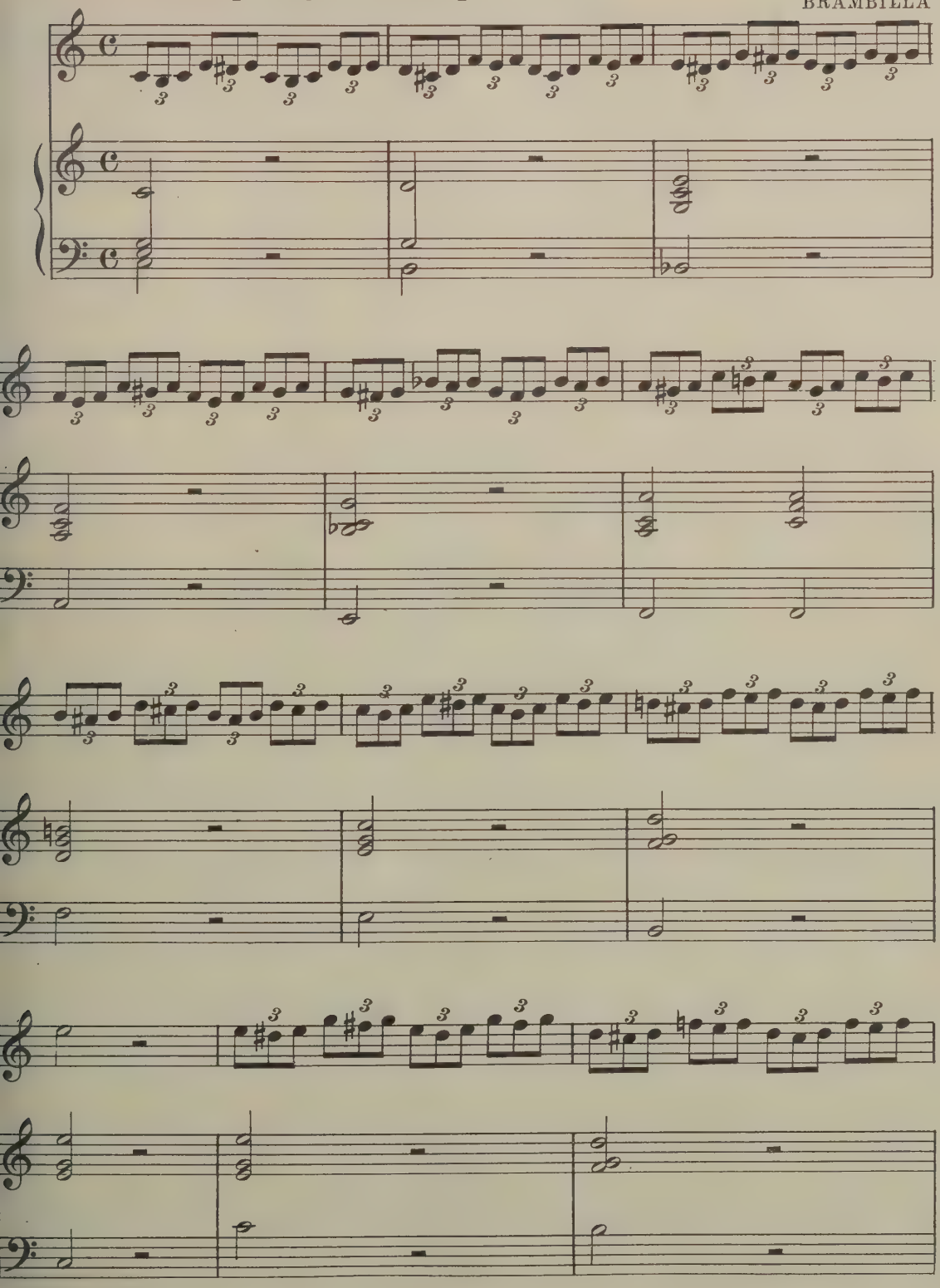
* F♯ is a distinct note from F — not the F made by a little more effort as is the tendency in chromatic passages

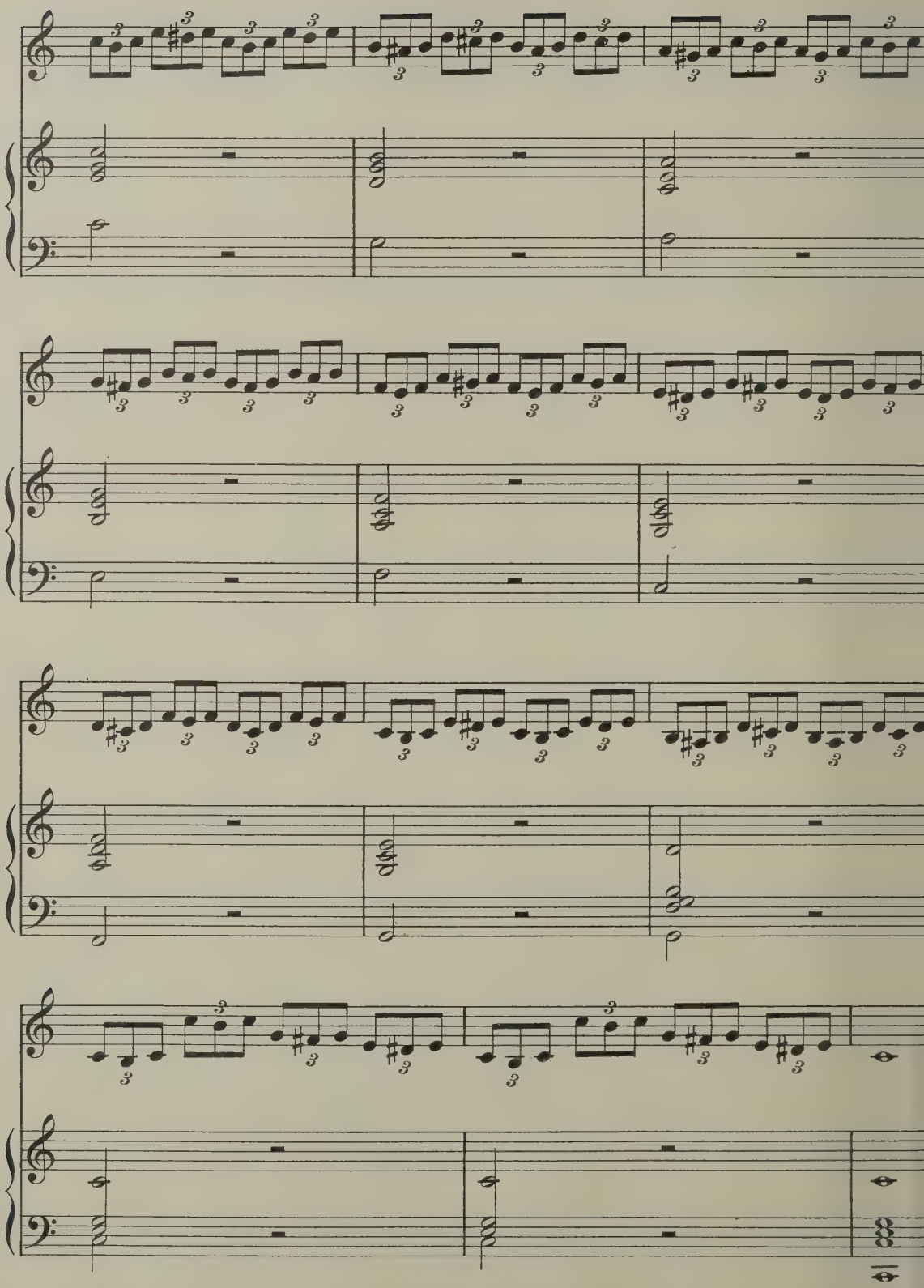




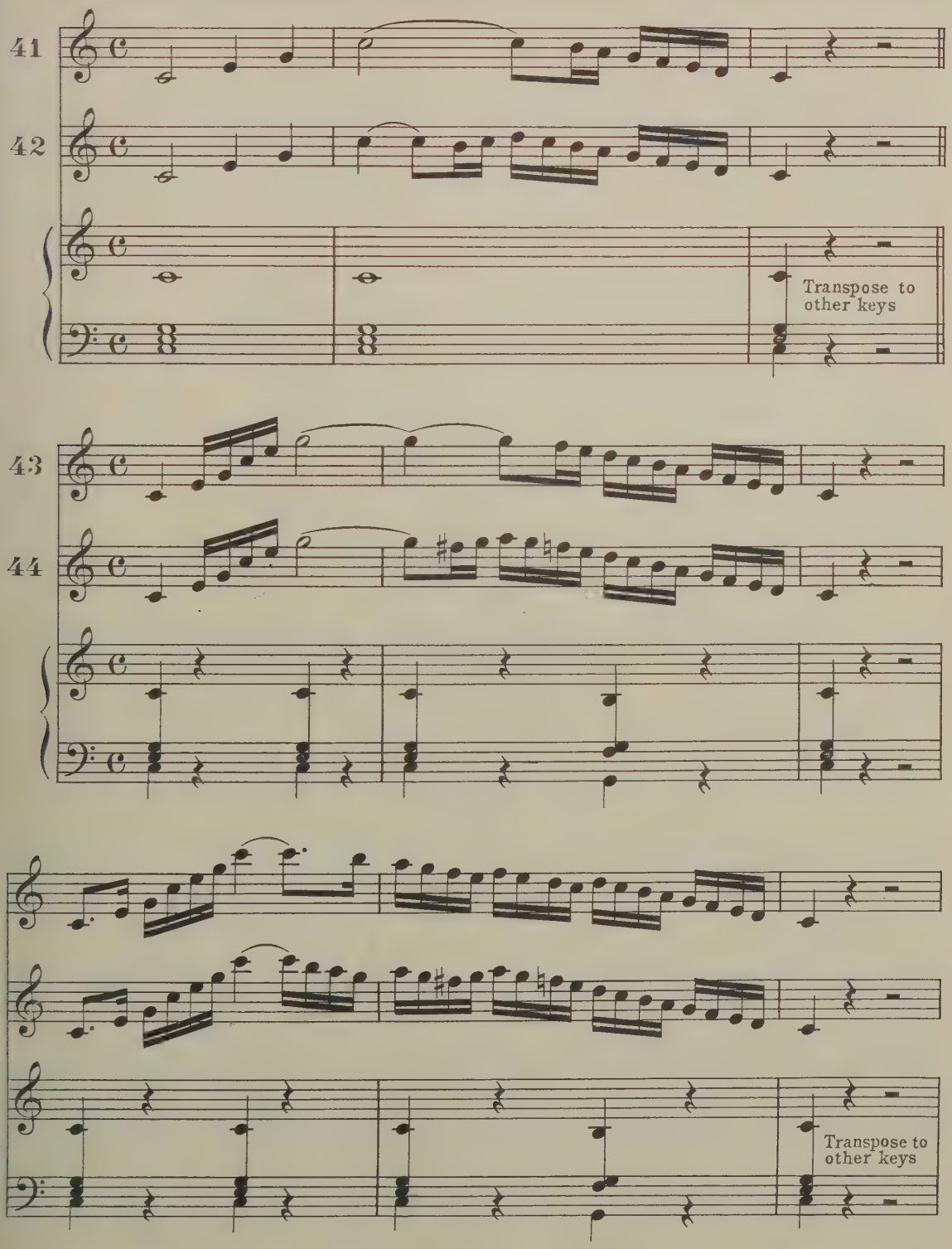
Exercise 40: Triplet Figures with Skips of Thirds.

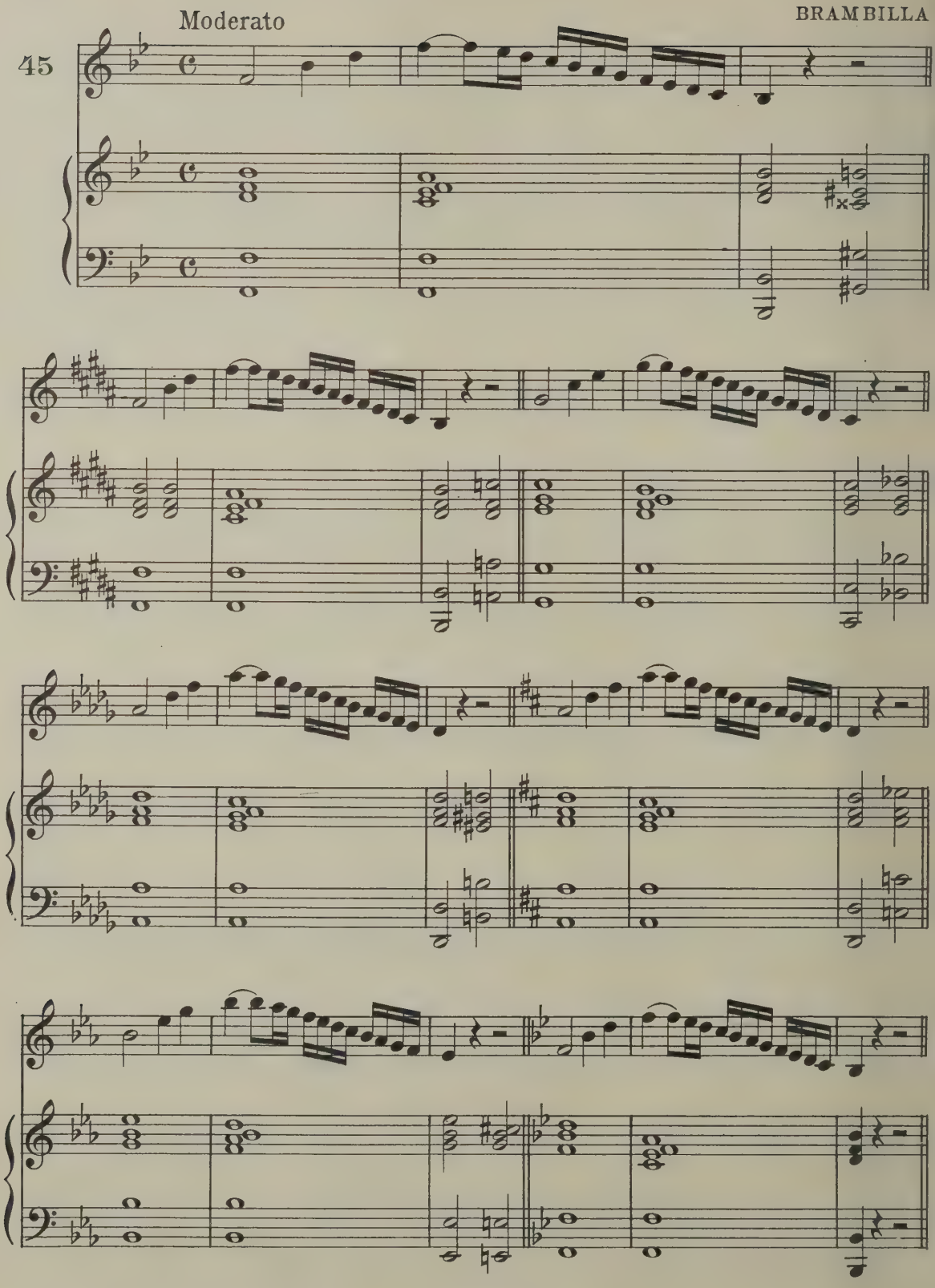
BRAMBILLA

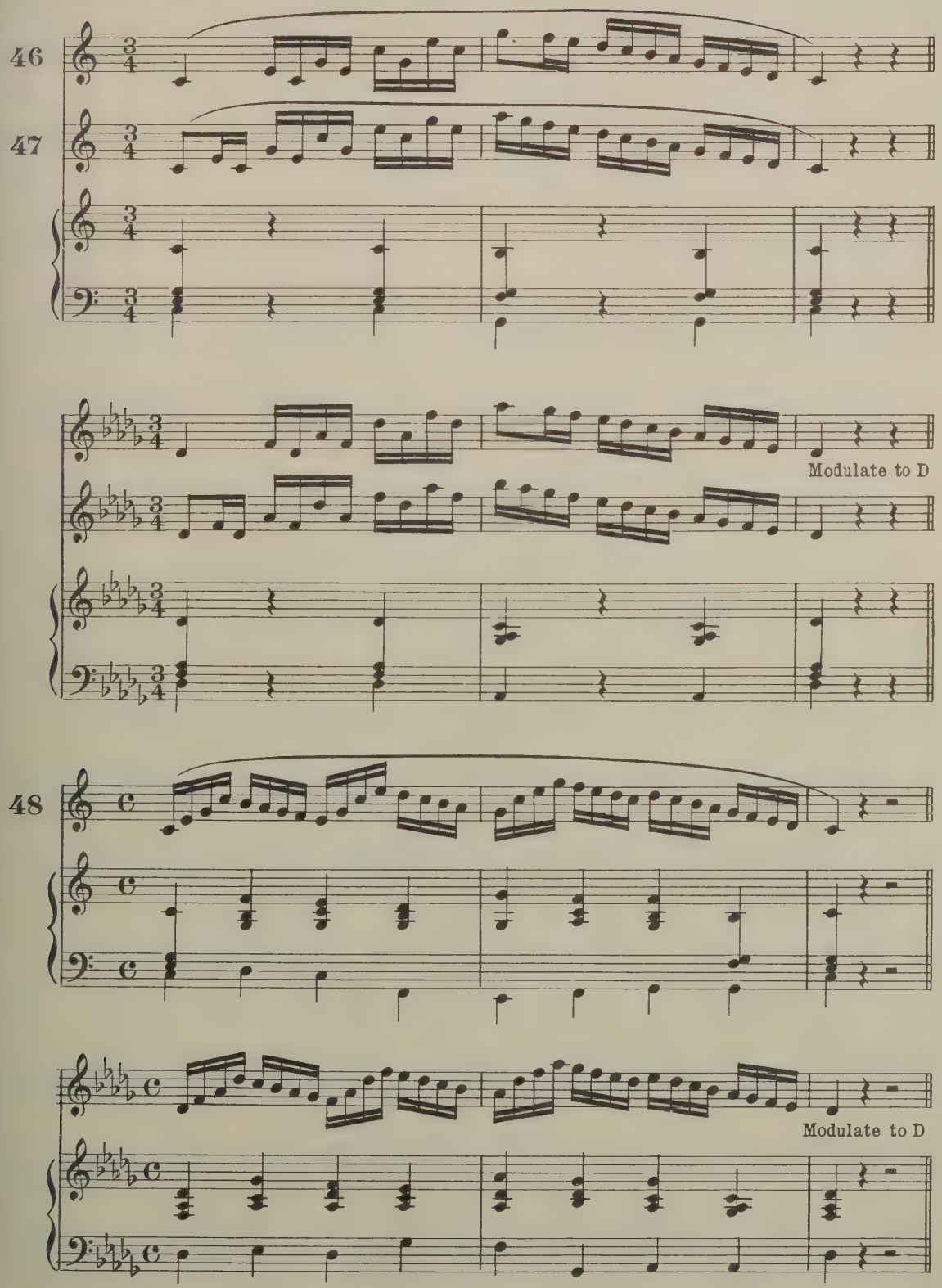




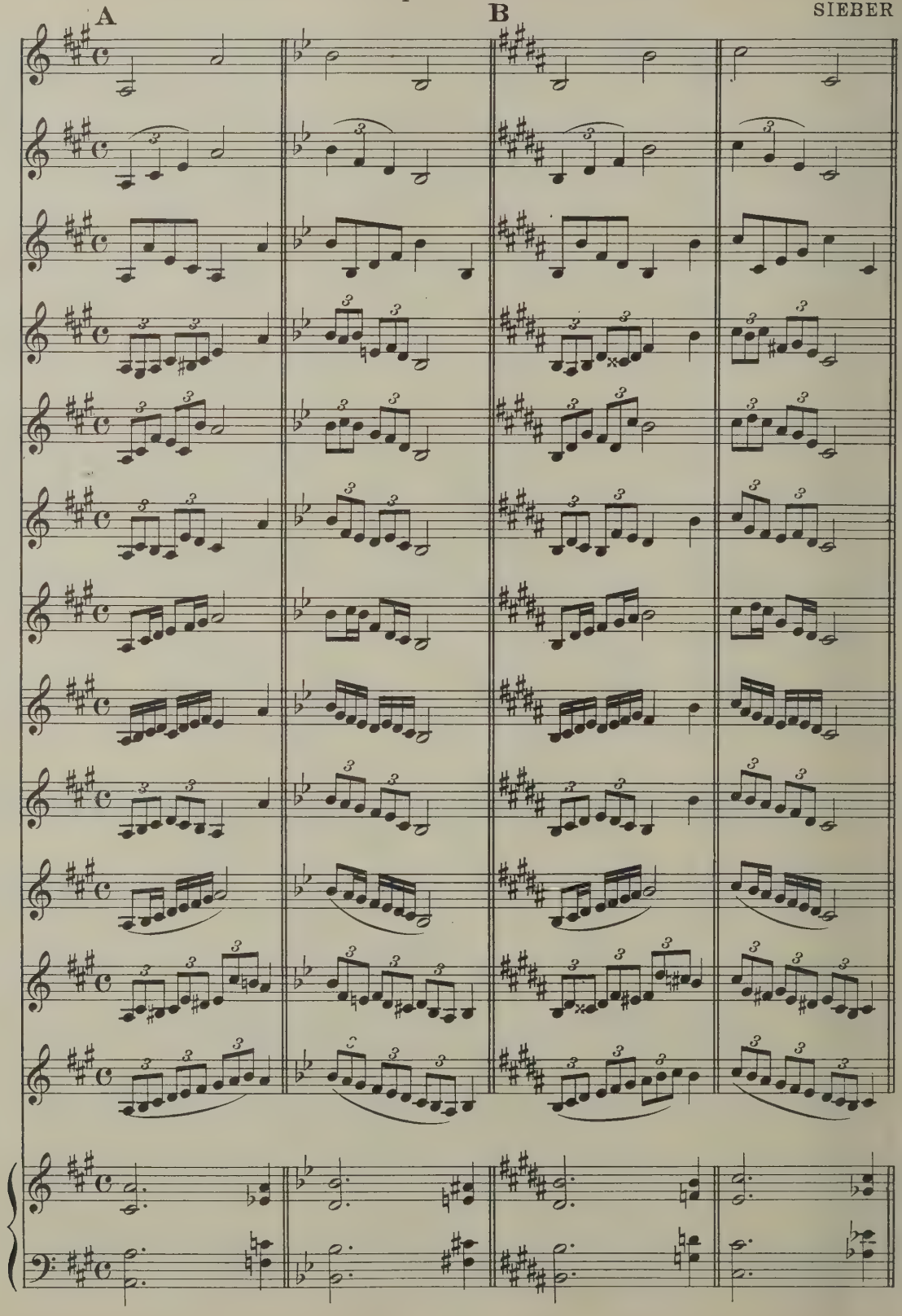
Exercises 41 to 45 inclusive: Arpeggios and Scales. ESCALAIS and GRANIER

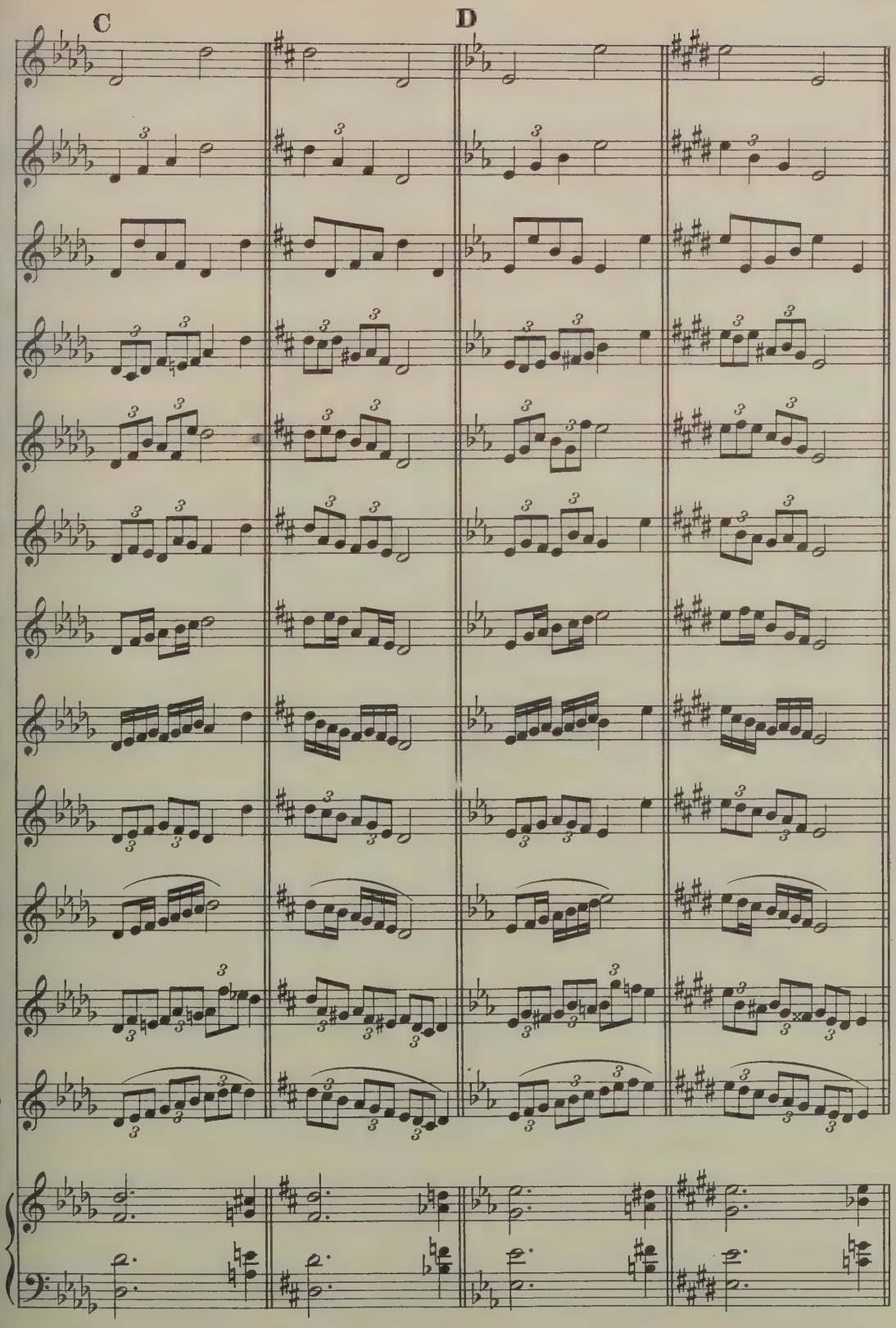


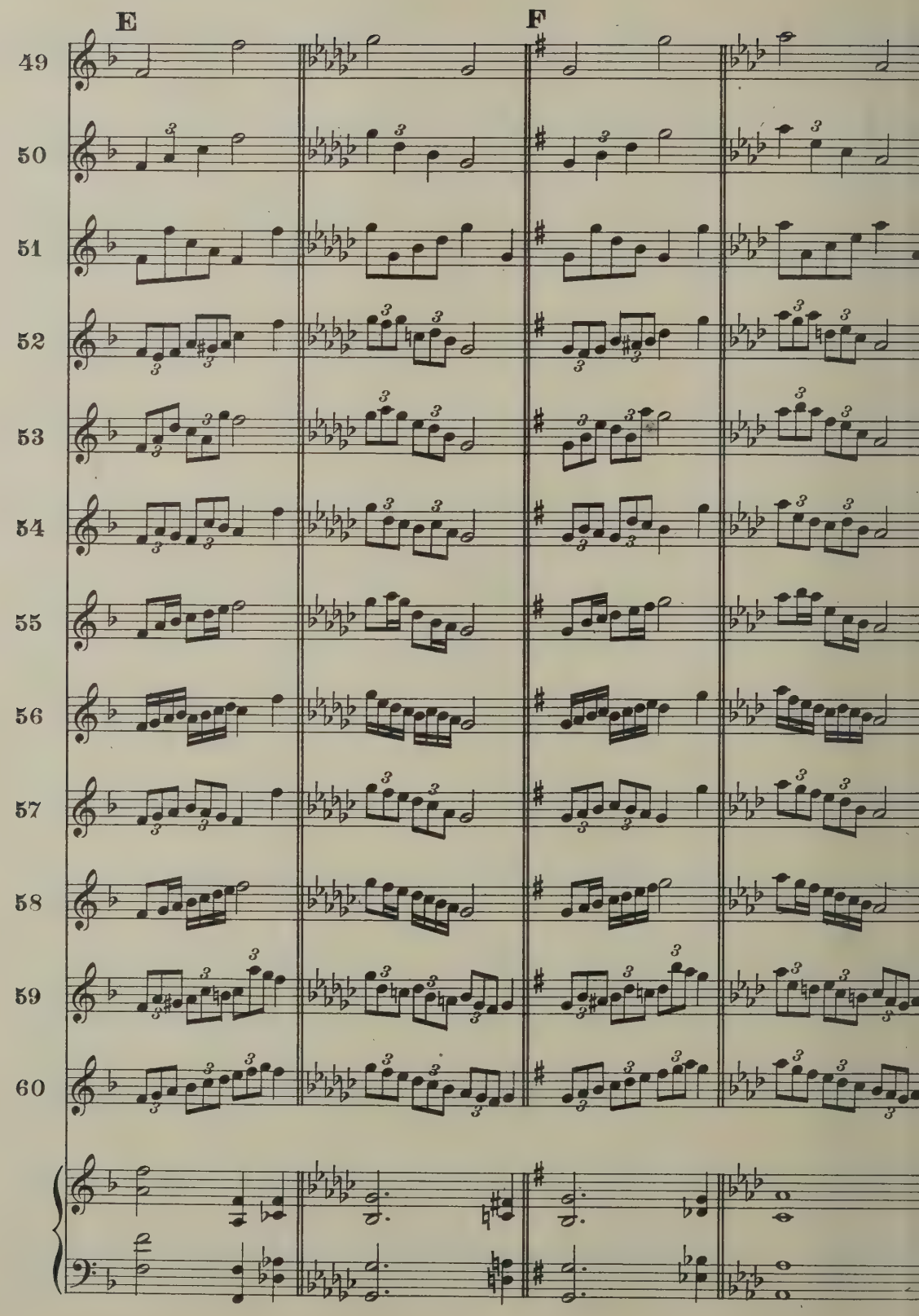

Moderato
45


46
47
Modulate to D
48
Modulate to D

Exercises 49 to 60, inclusive: Skips, Arpeggios, Triplets, Runs, and Scales, mostly within the Compass of an Octave




C
D


E
F
49
50
51
52
53
54
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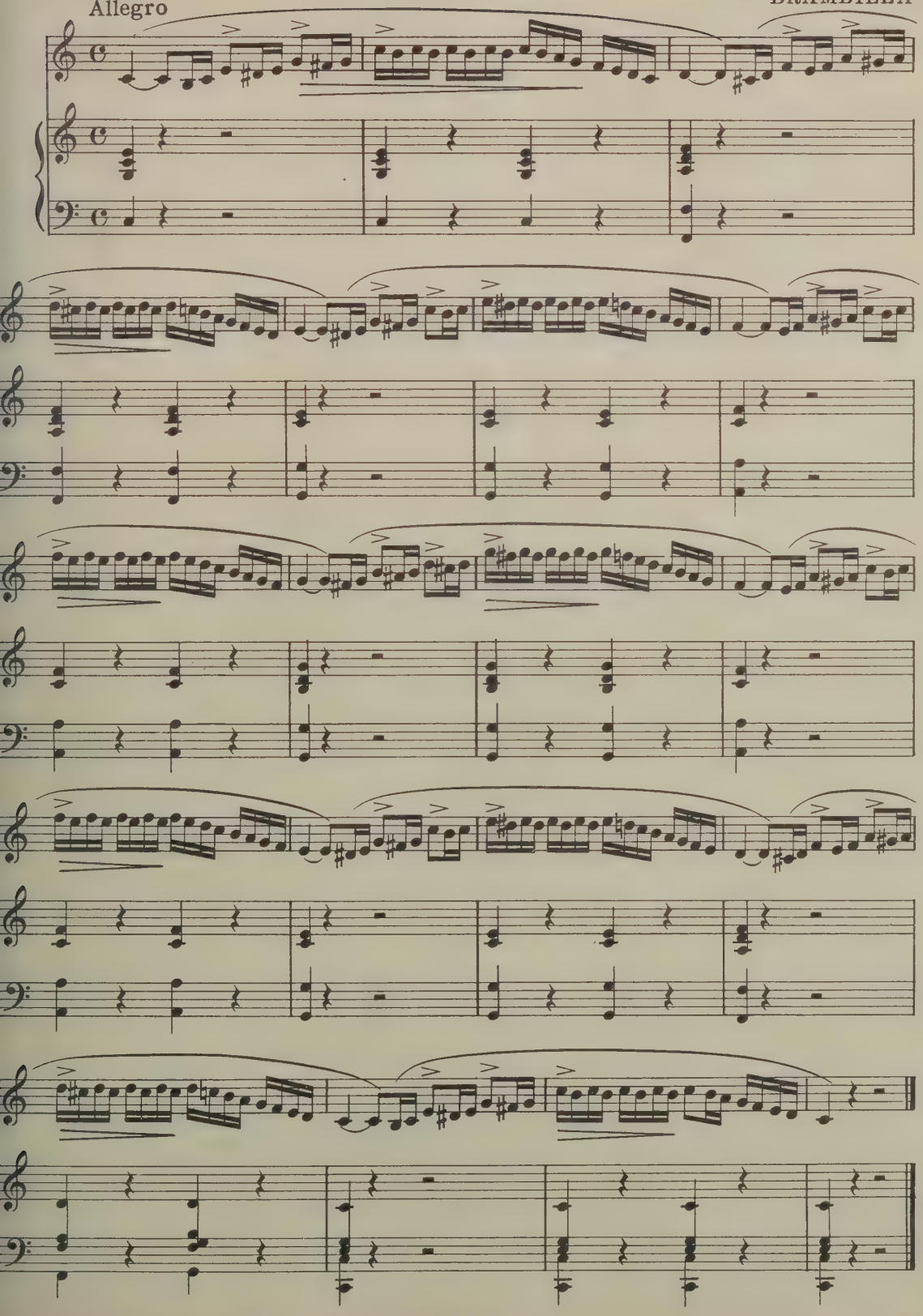
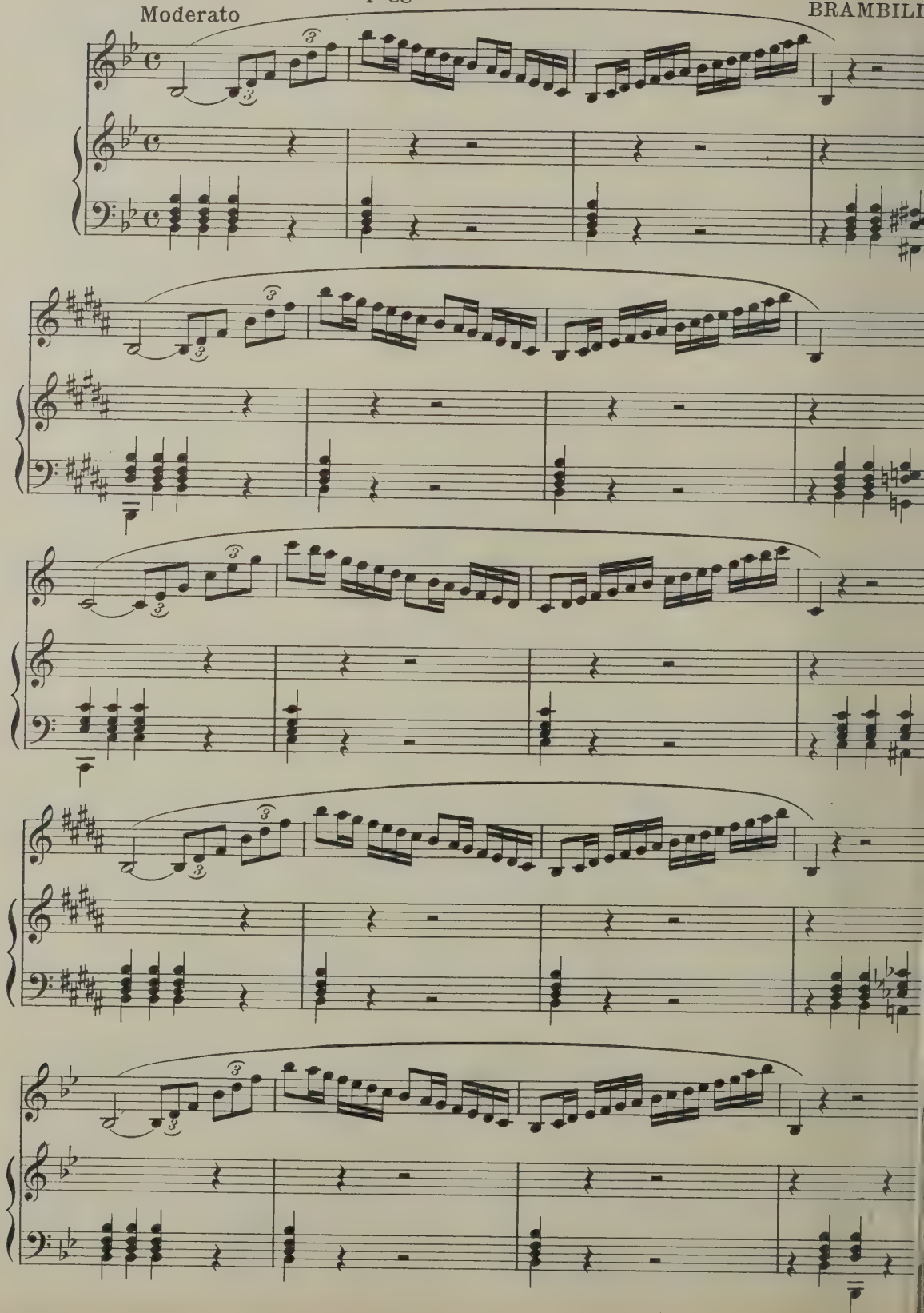
58
59
60

Exercise 61.
Allegro



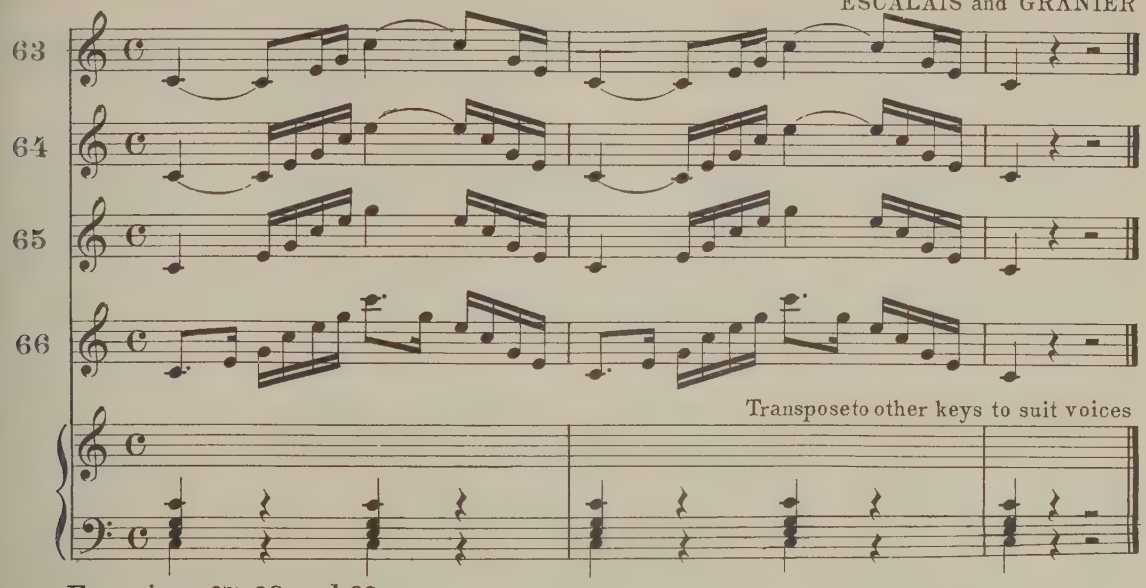
Exercise 62: Two Octave Arpeggio with Scales

Moderato



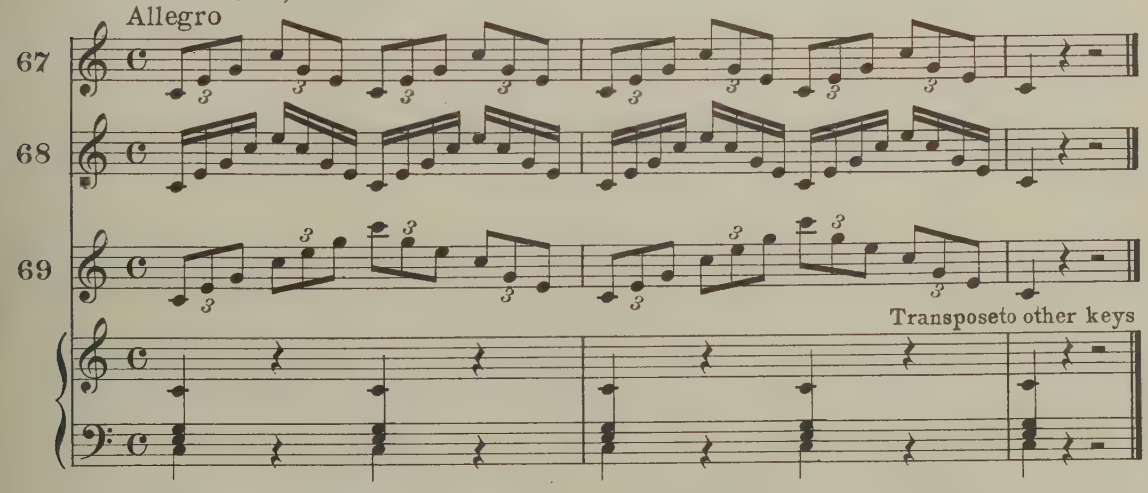
Exercises 63 to 66 inclusive. The arpeggios should be executed with confidence.

ESCALAIS and GRANIER

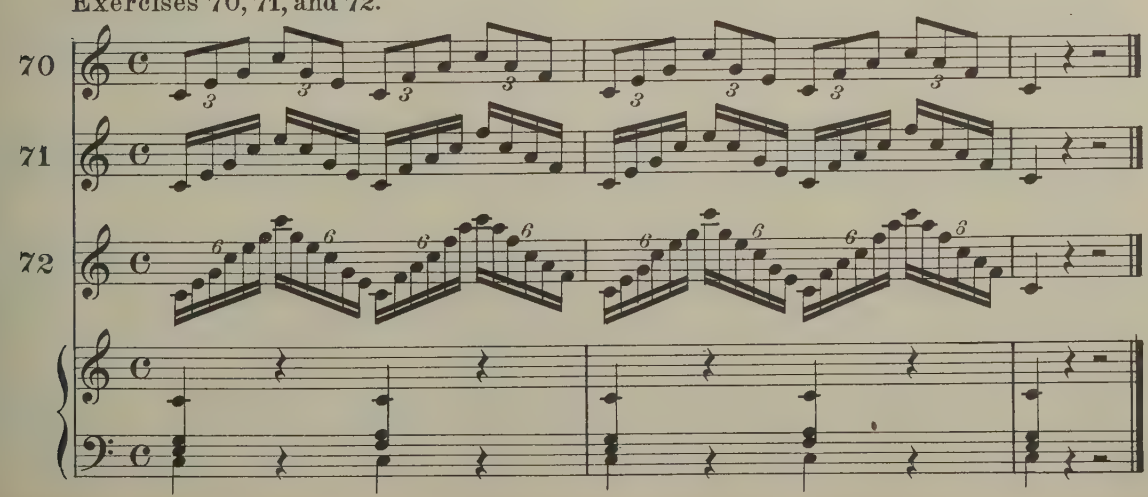


Exercises 67, 68, and 69.

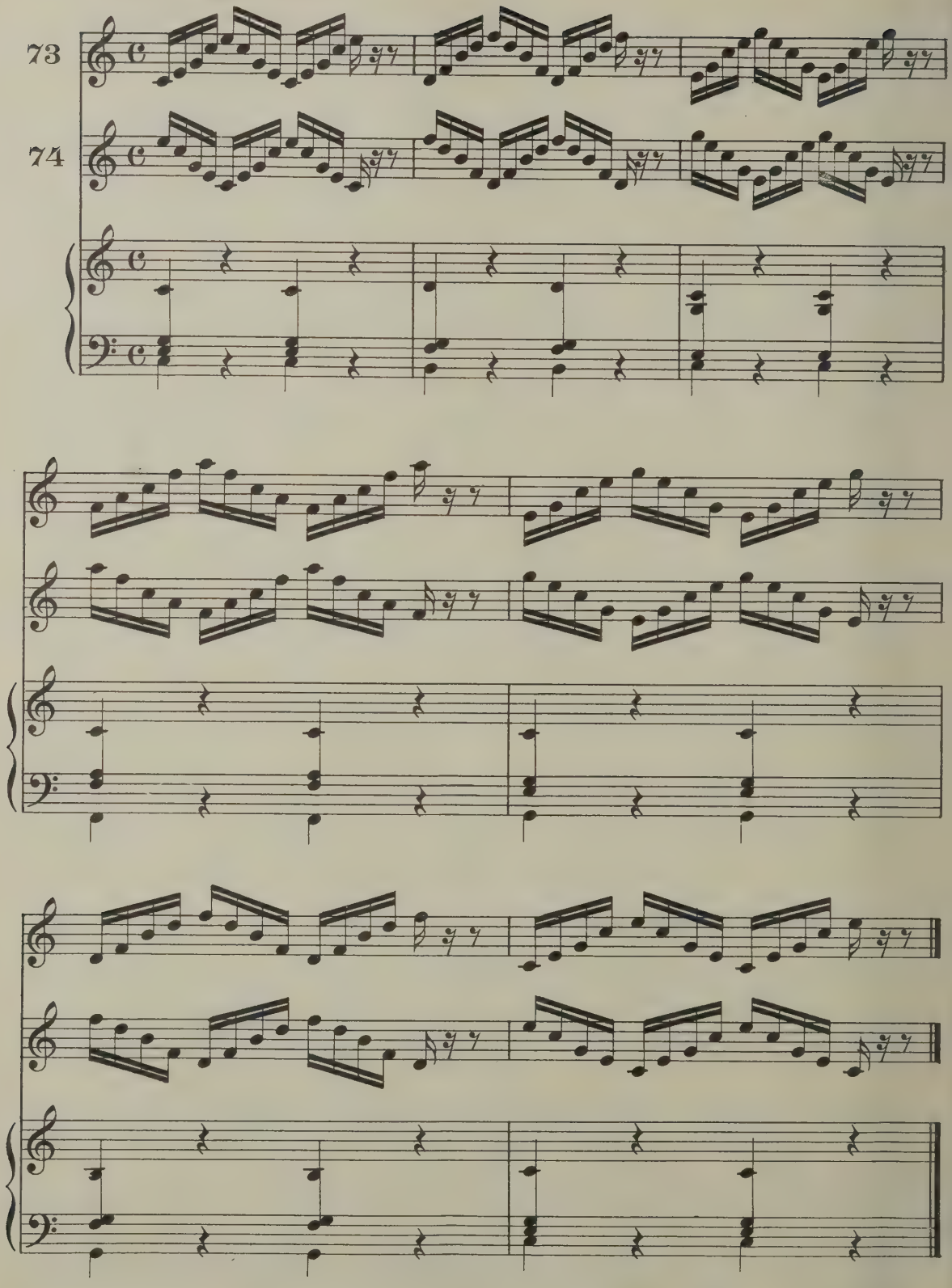
Allegro



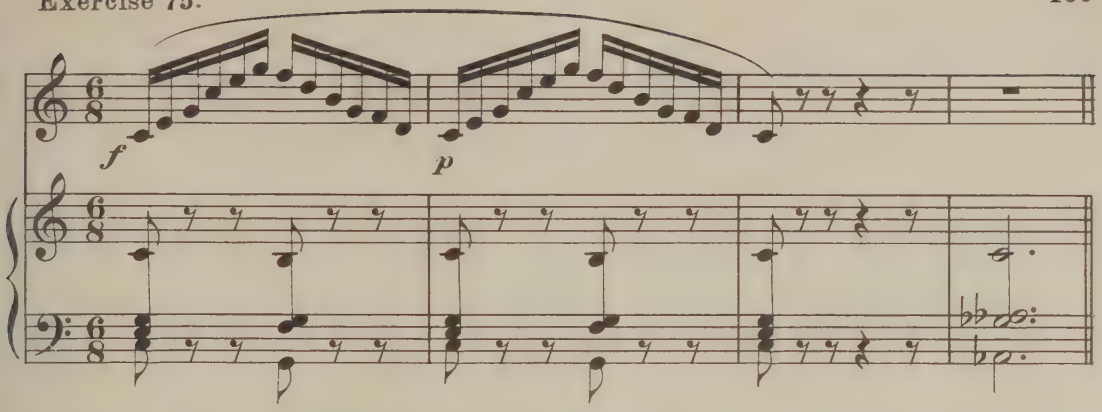
Exercises 70, 71, and 72.



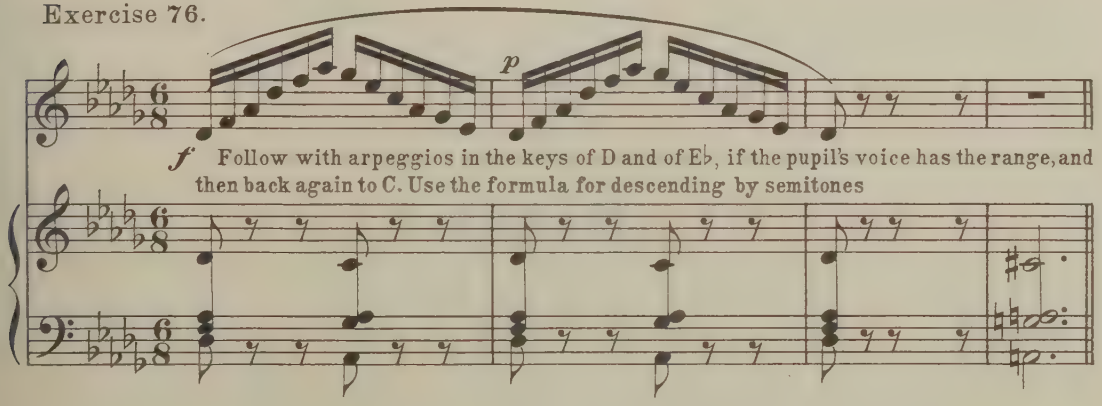
Exercises 73 and 74.



Exercise 75.

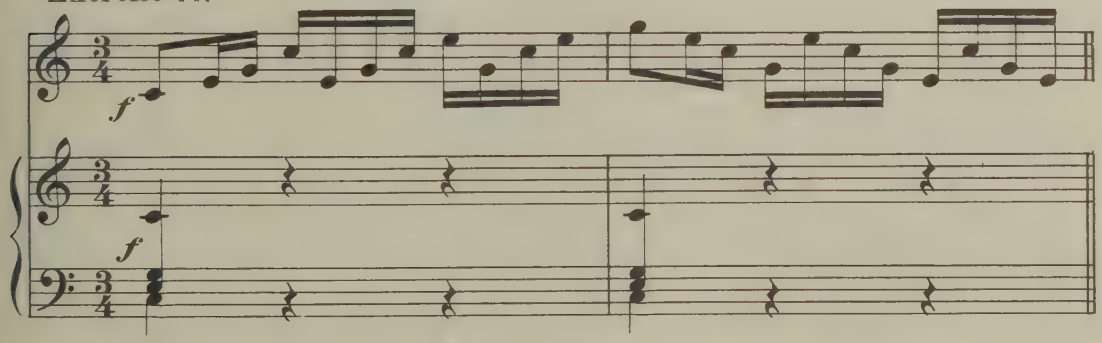


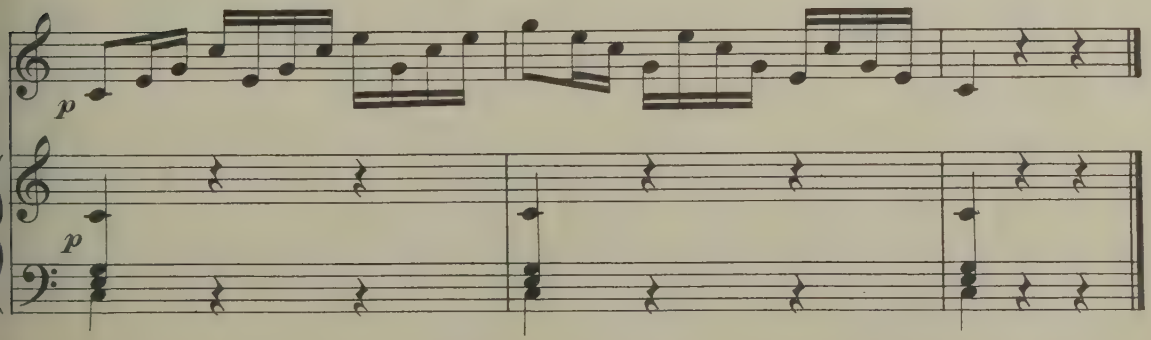
Exercise 76.



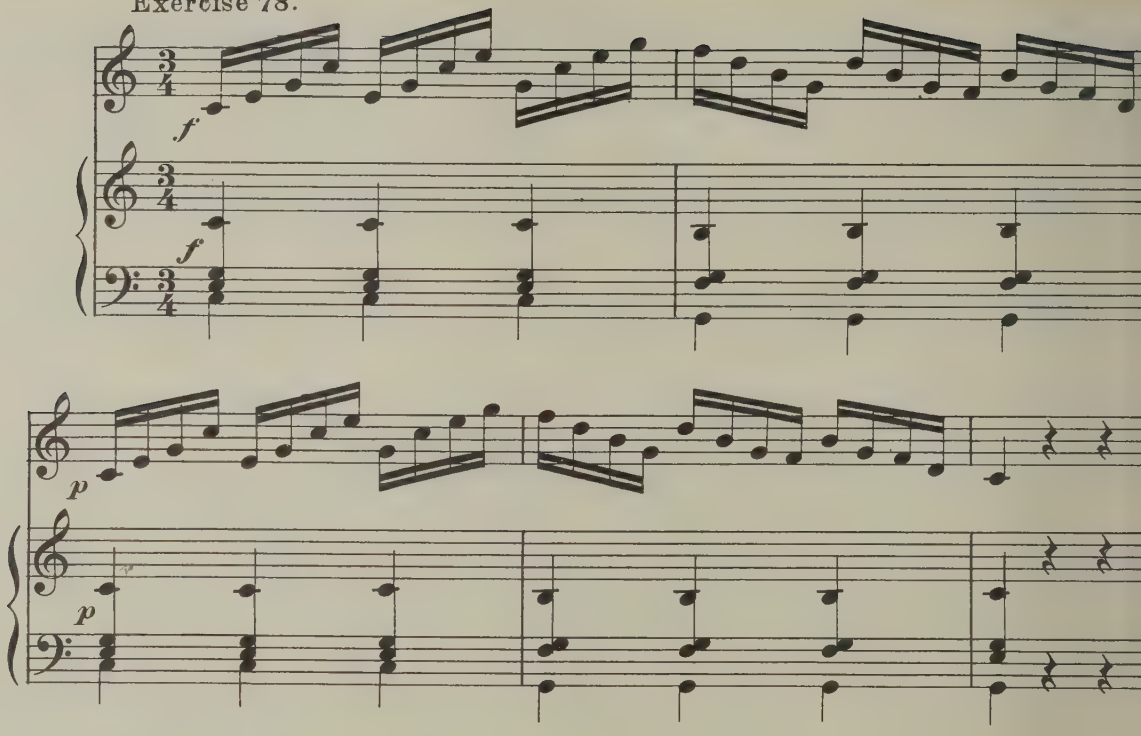
Follow with arpeggios in the keys of D and of E♭, if the pupil's voice has the range, and then back again to C. Use the formula for descending by semitones

Exercise 77.

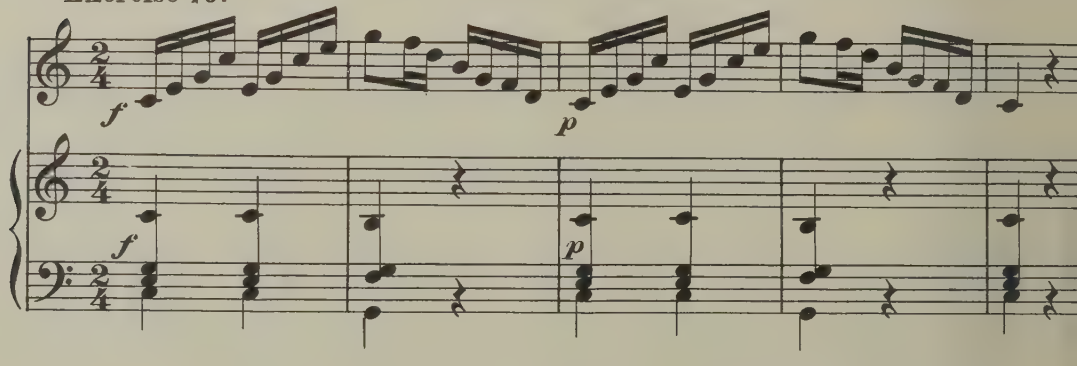




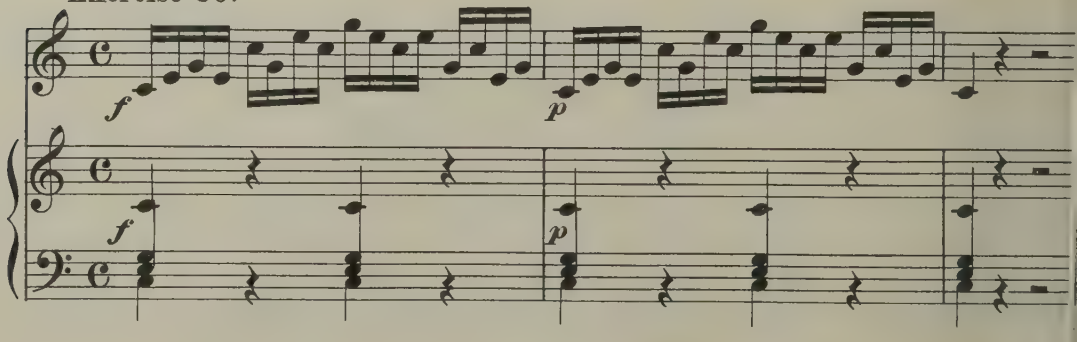
Exercise 78.



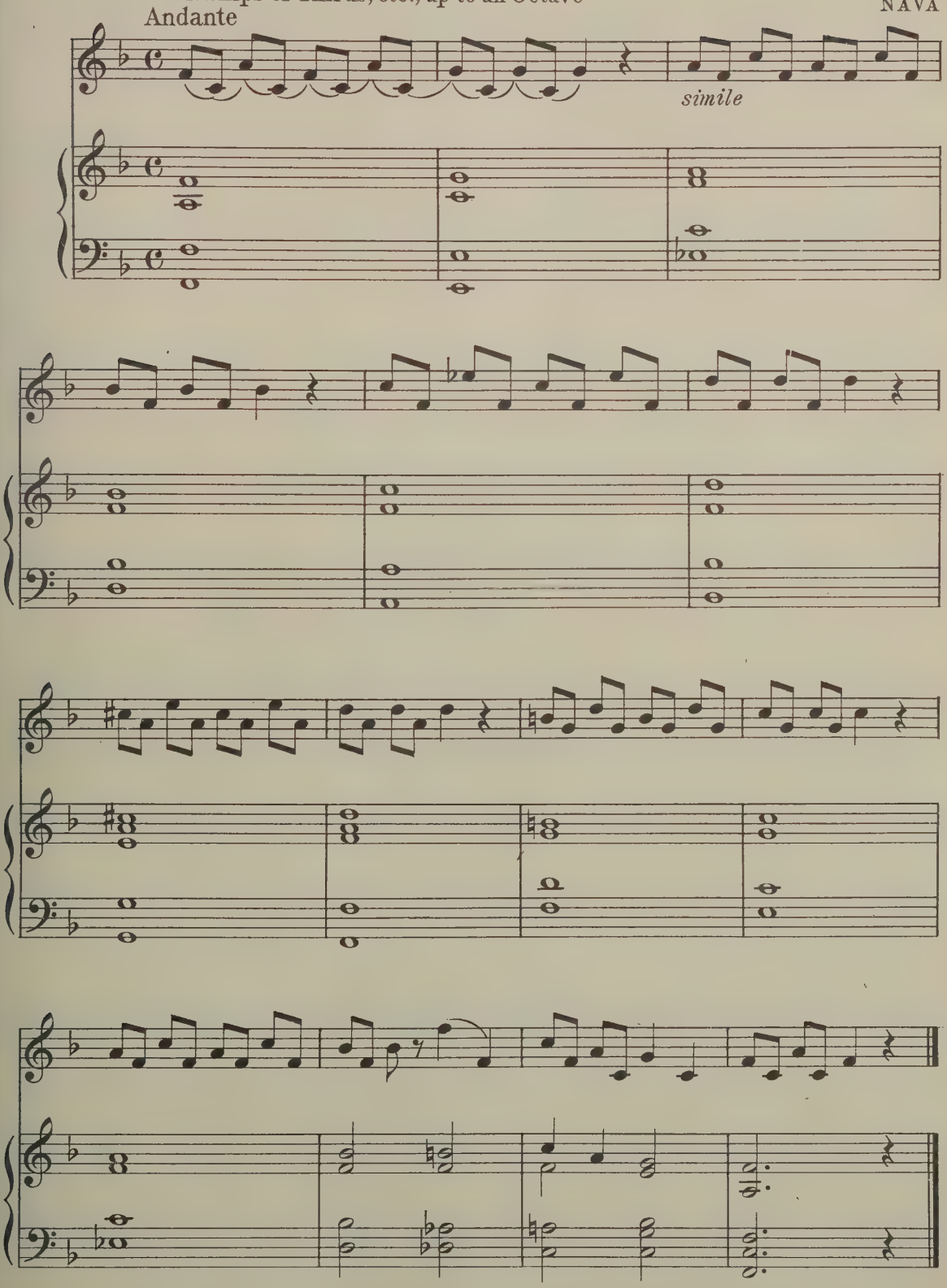
Exercise 79.



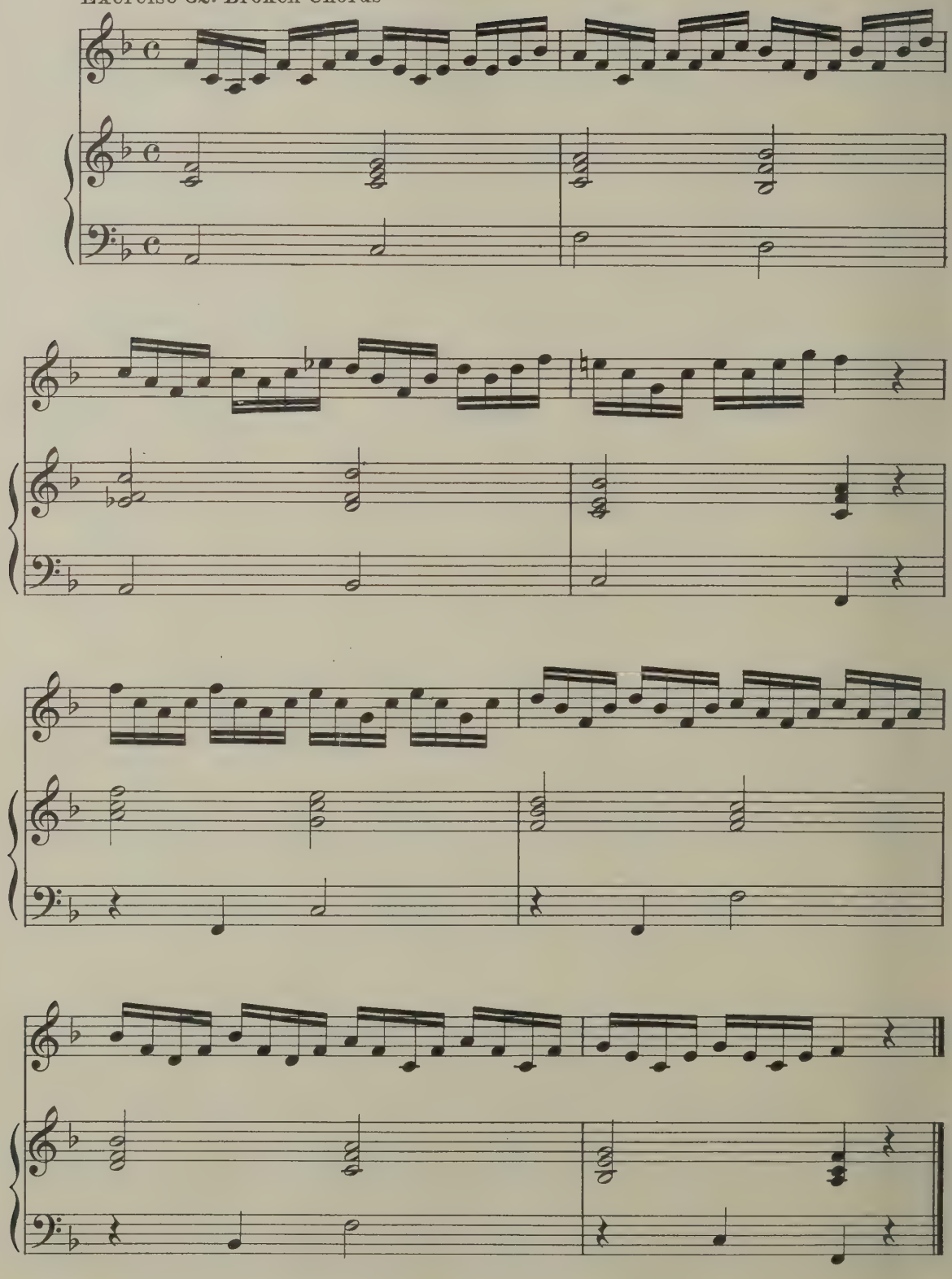
Exercise 80.



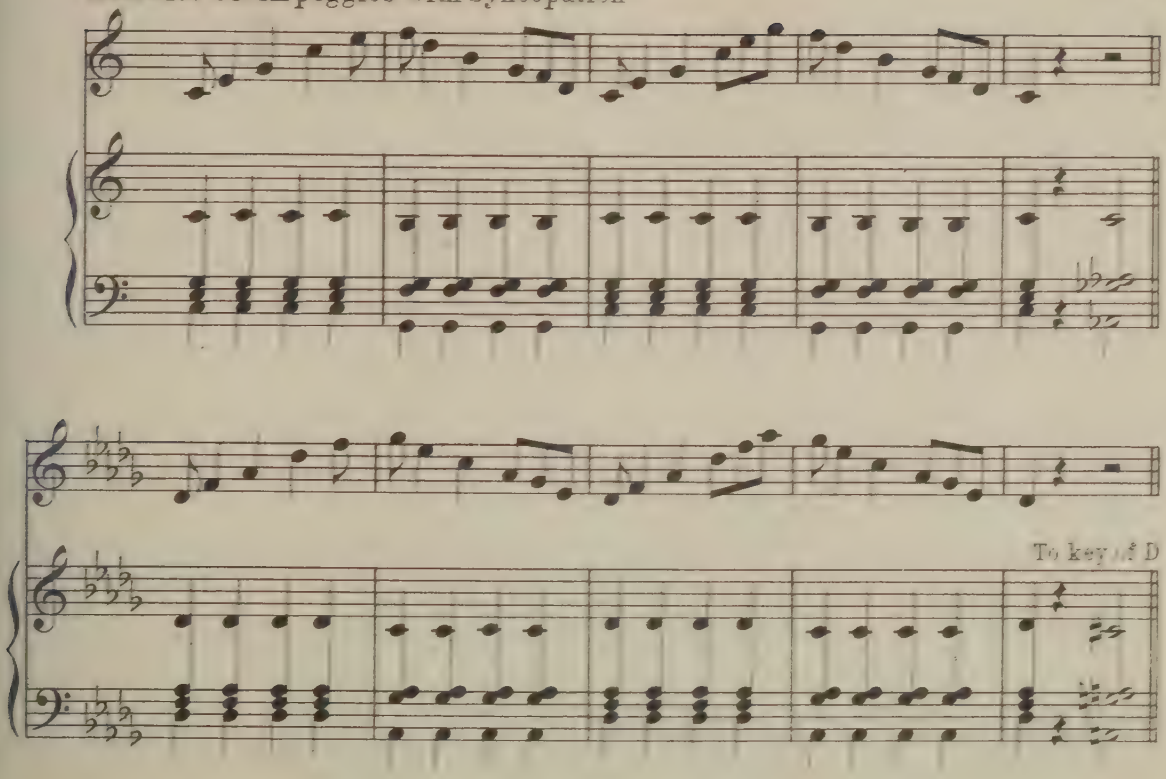
Exercise 81: Skips of Thirds, etc., up to an Octave



Exercise 82: Broken Chords



Exercise 83: Arpeggios with Syncopation



Chromatic Scale Progressions

THE execution of the chromatic scale is a difficulty of intonation only. It is therefore necessary that it be studied with great care, and at first very slowly.

In writing the chromatic scale extending for a full octave it is customary to use sharps or naturals in ascending the scale, flats in descending. Unfortunately composers do not follow a fixed rule, and exceptions are numerous. For example in a descending chromatic scale it is common practice to use a raised fourth degree instead of a lowered fifth. Other exceptions are the use of a raised second degree instead of a lowered third, a raised first degree instead of a lowered second.

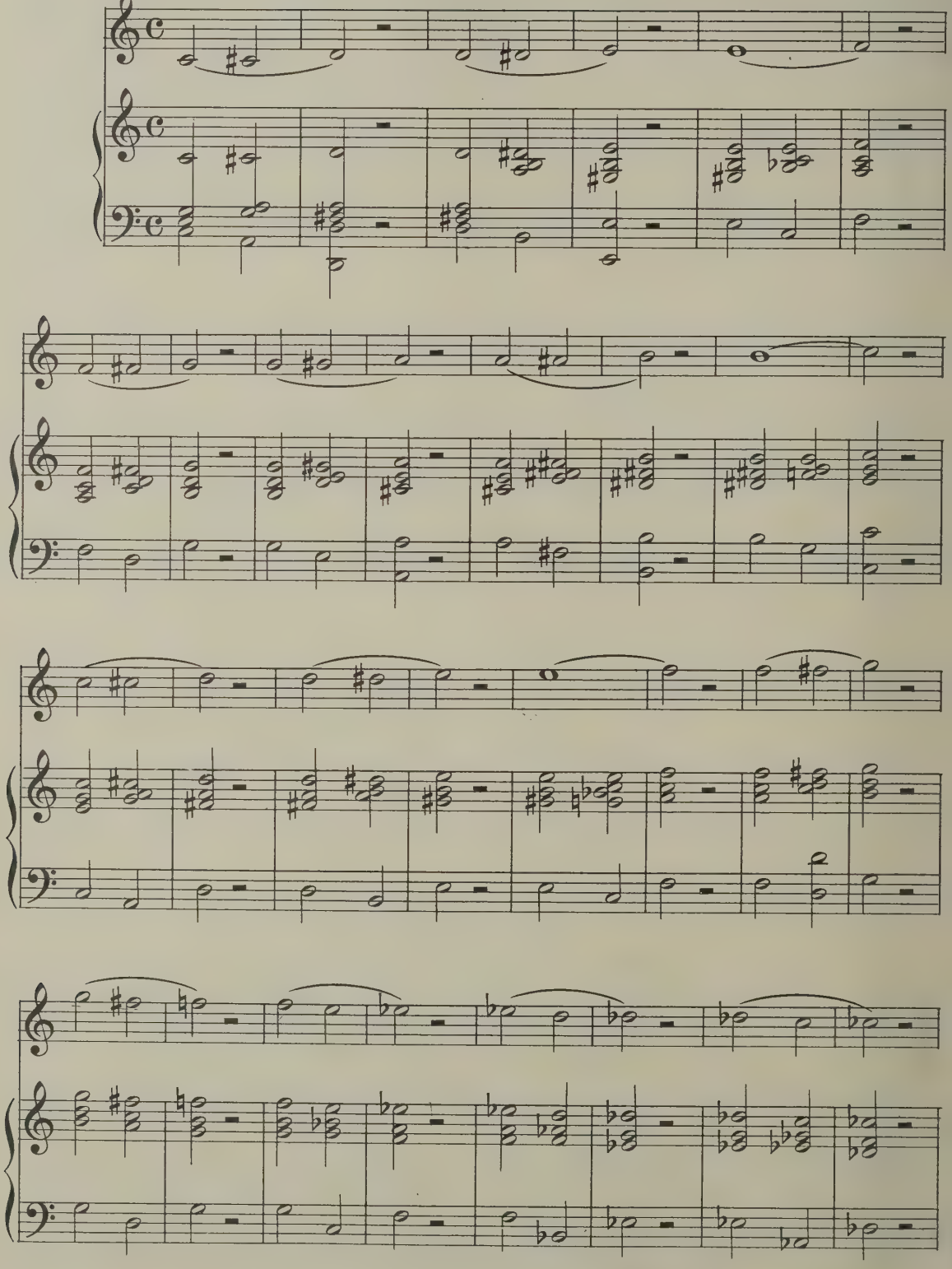
An examination of Exercise 84 shows that raised notes are used in the ascending scale. In measures 23 and 24 the figure, as harmonized, is composed of the scale degrees, 1–7–7♭; in successive figures the progression is 4–3–3♭ and this 3♭ becomes 4 in a new key.

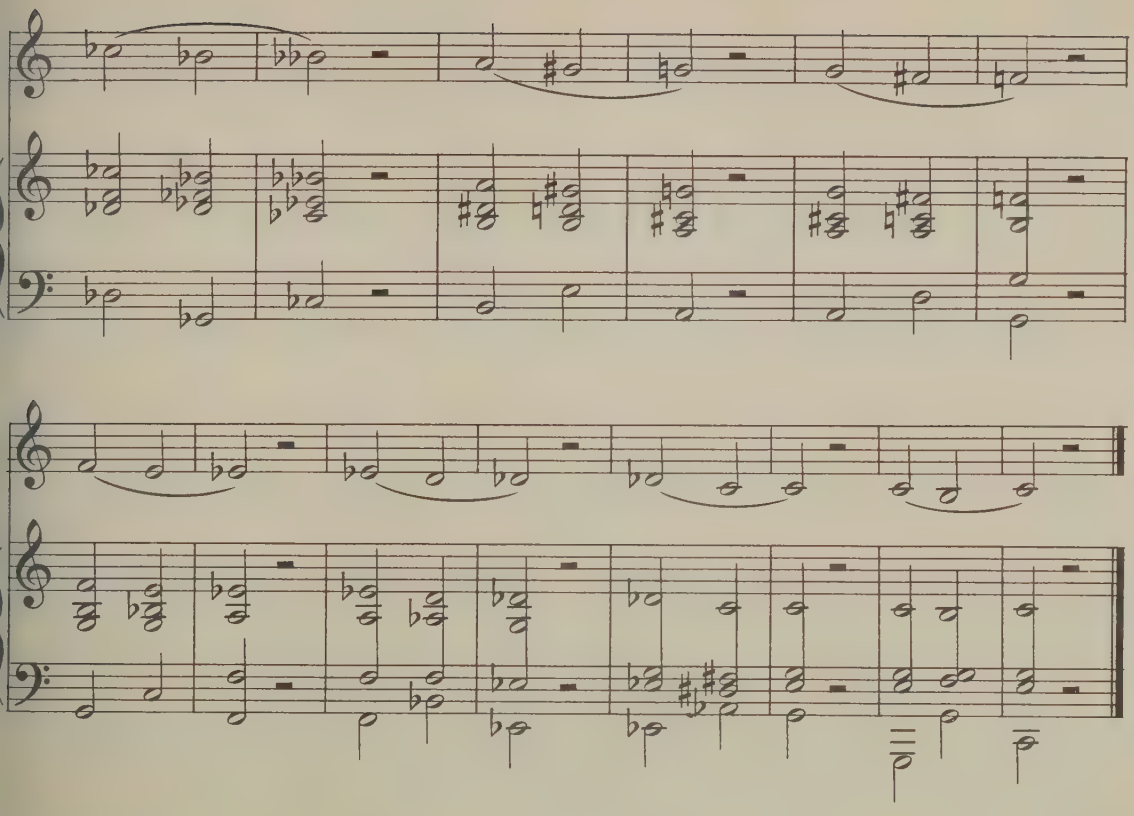
In Exercise 85 the melodic figure, expressed as scale degrees based on the harmony, is 5–5♯–6–6♭–5. The first key is really F, as a study of harmony will make clear. The next key is G♭.

Exercise 84

Sostenuto

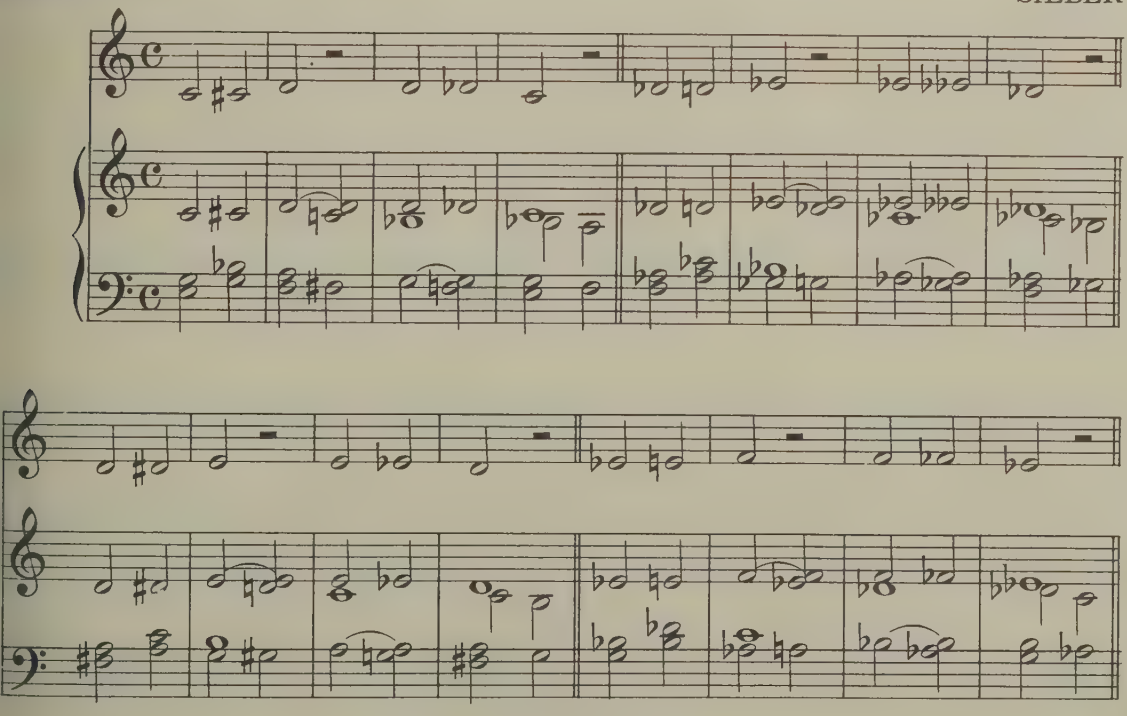
BRAMBILLA

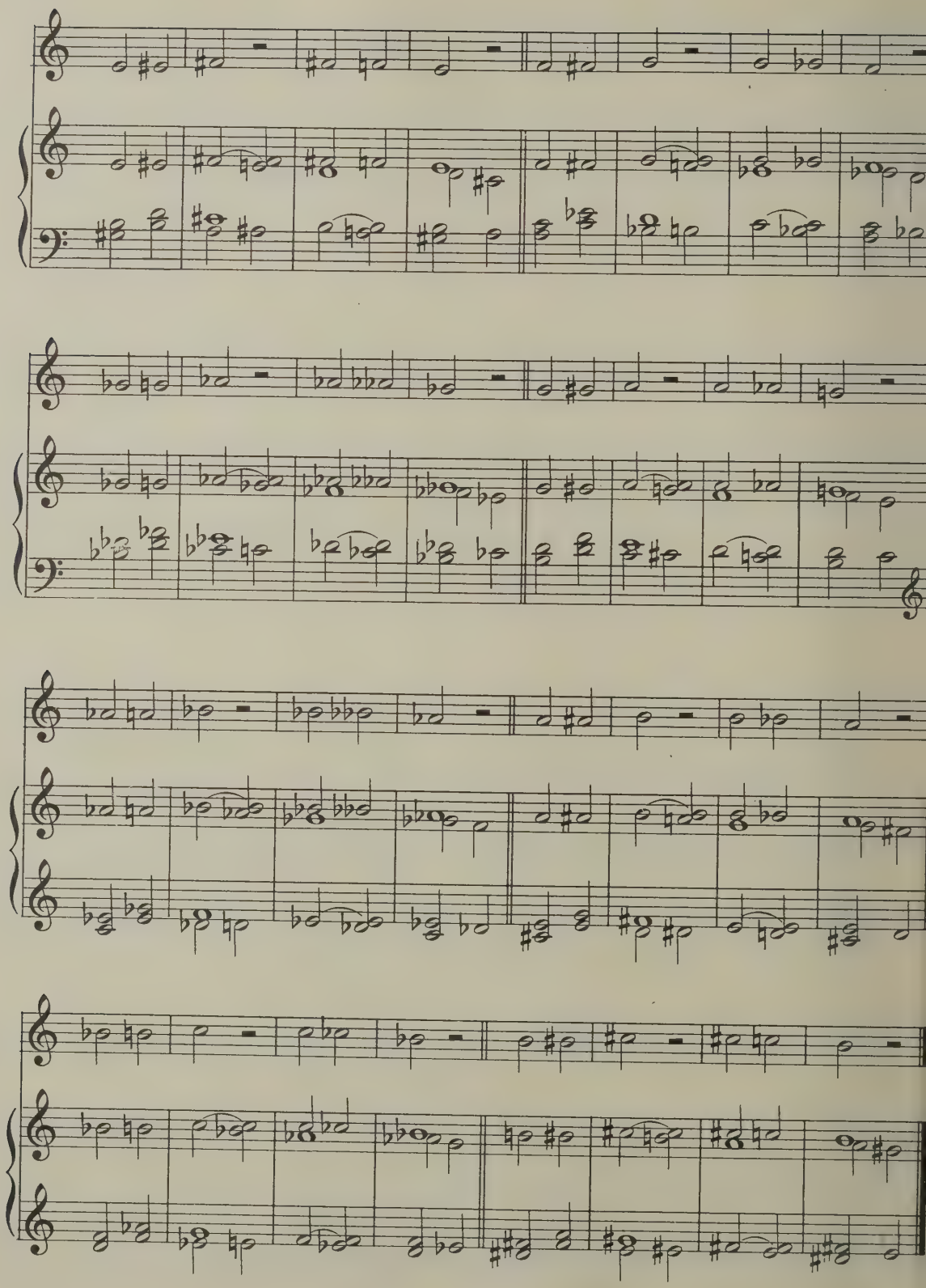




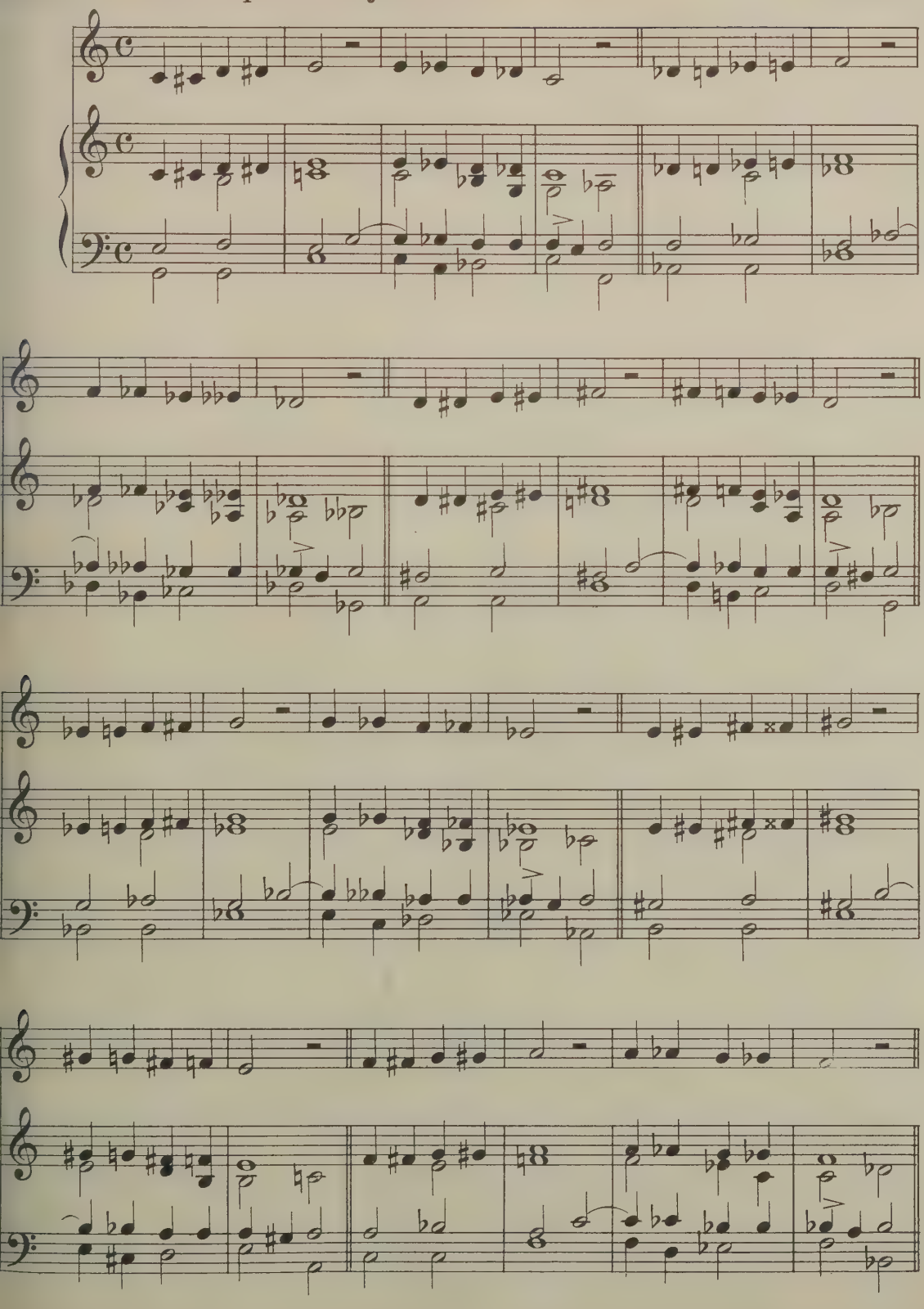
Exercise 85

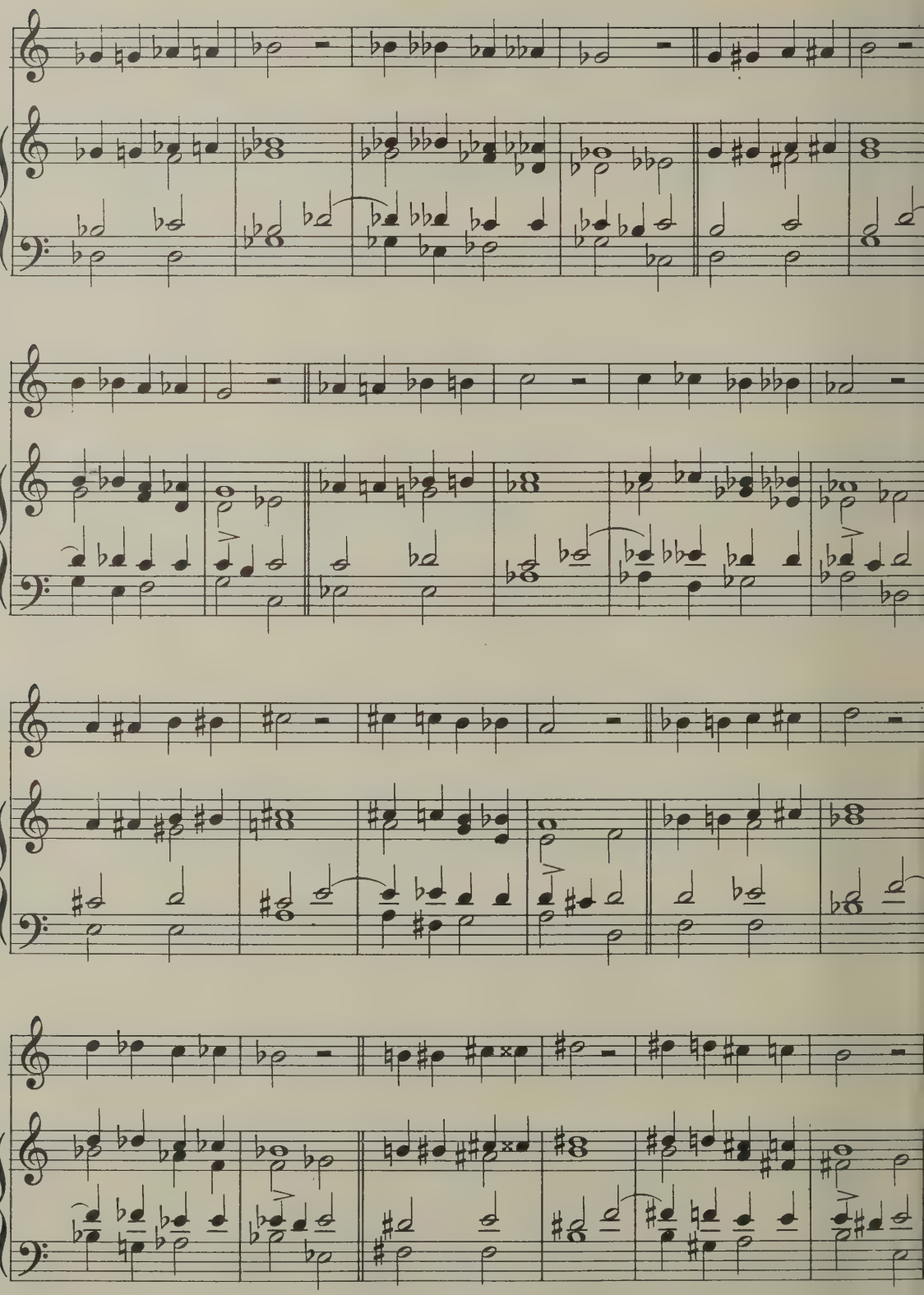
SIEBER



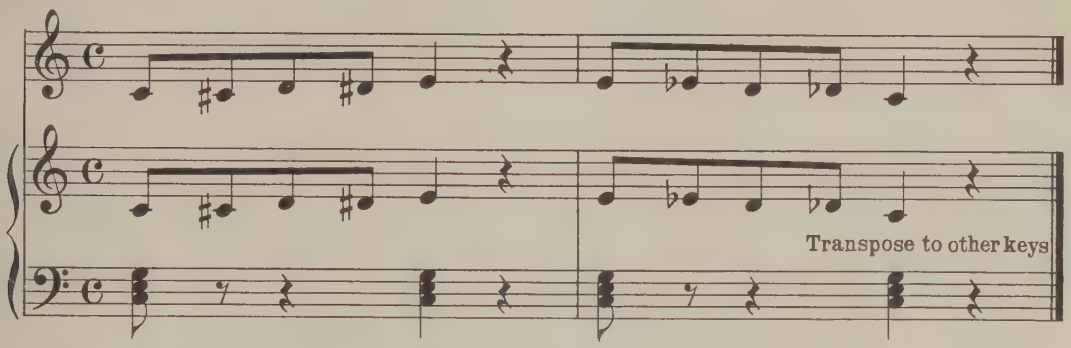


Exercise 86: In the Compass of a Major Third

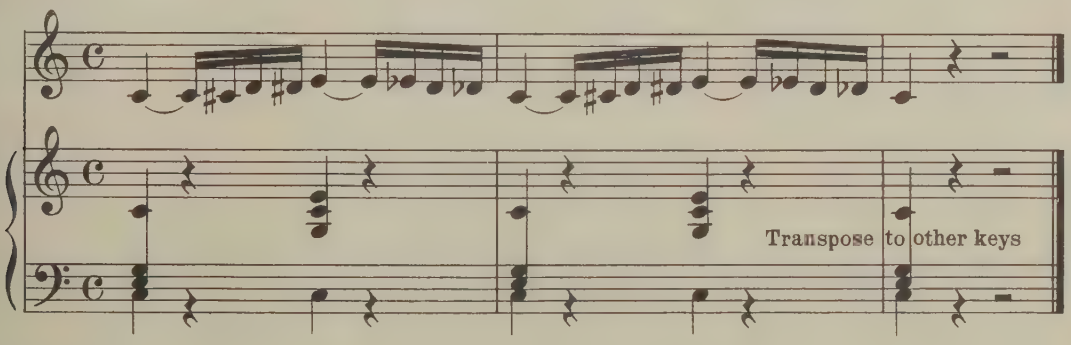




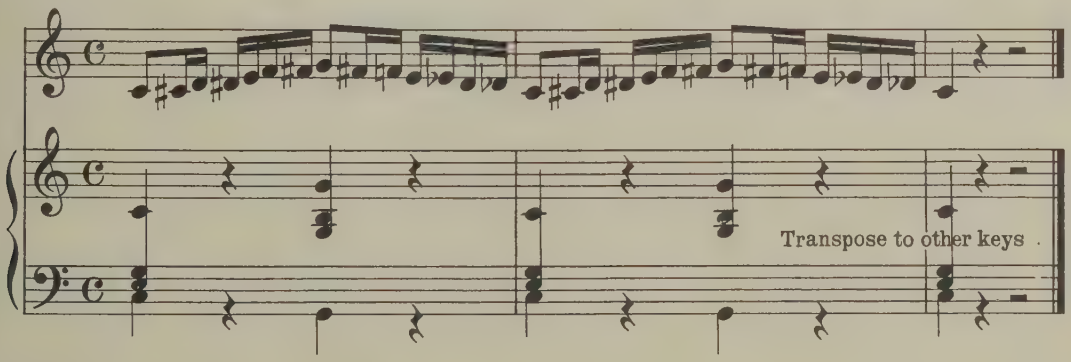
Exercise 87



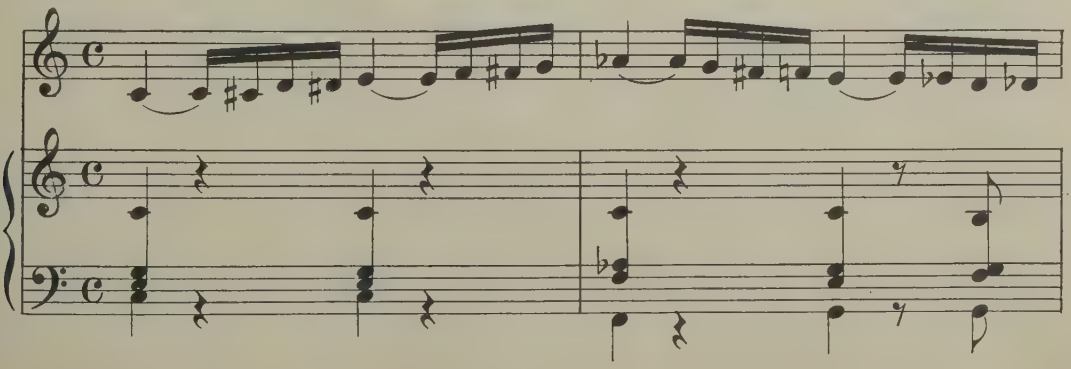
Exercise 88

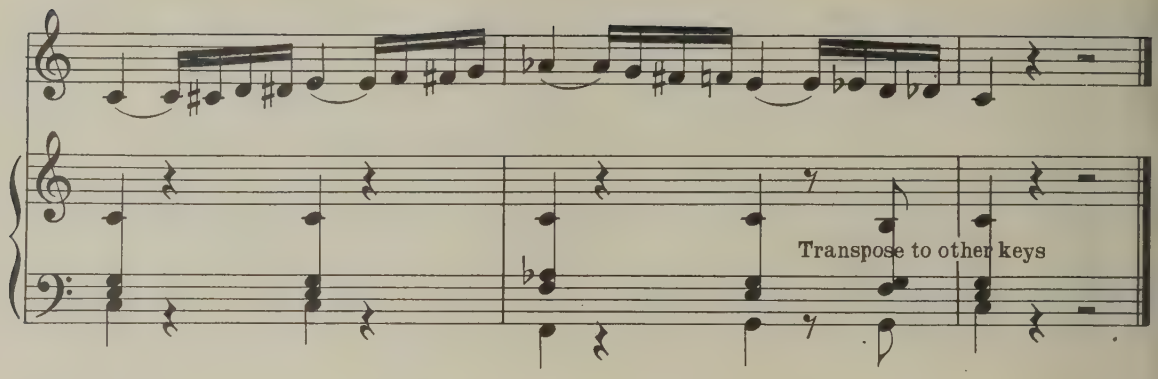


Exercise 89

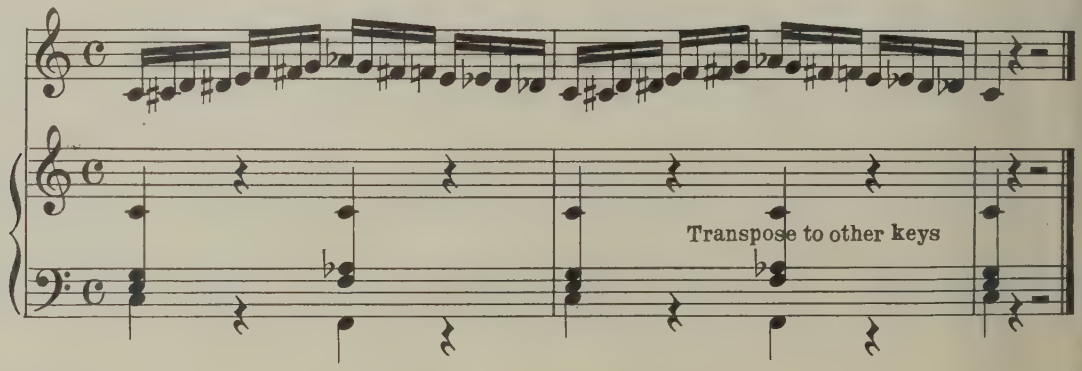


Exercise 90

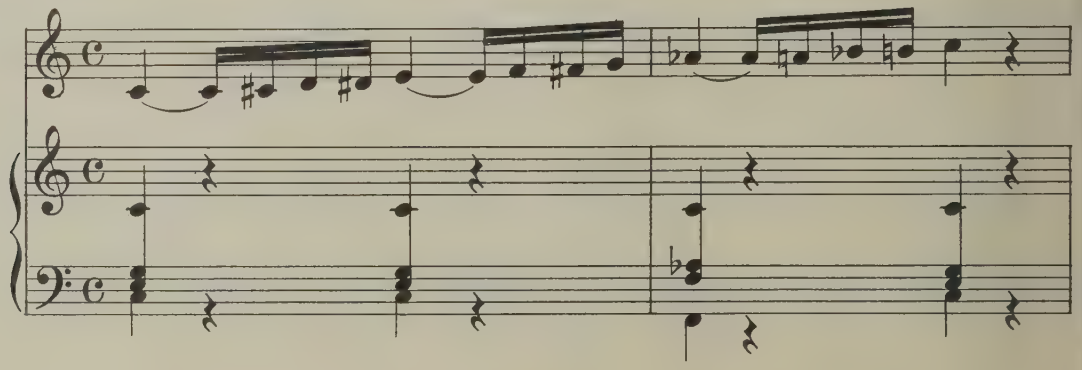


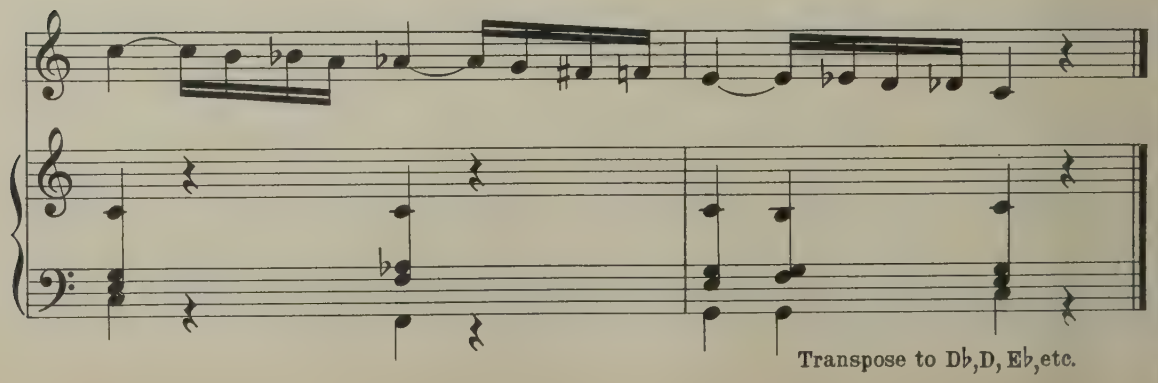


Exercise 91

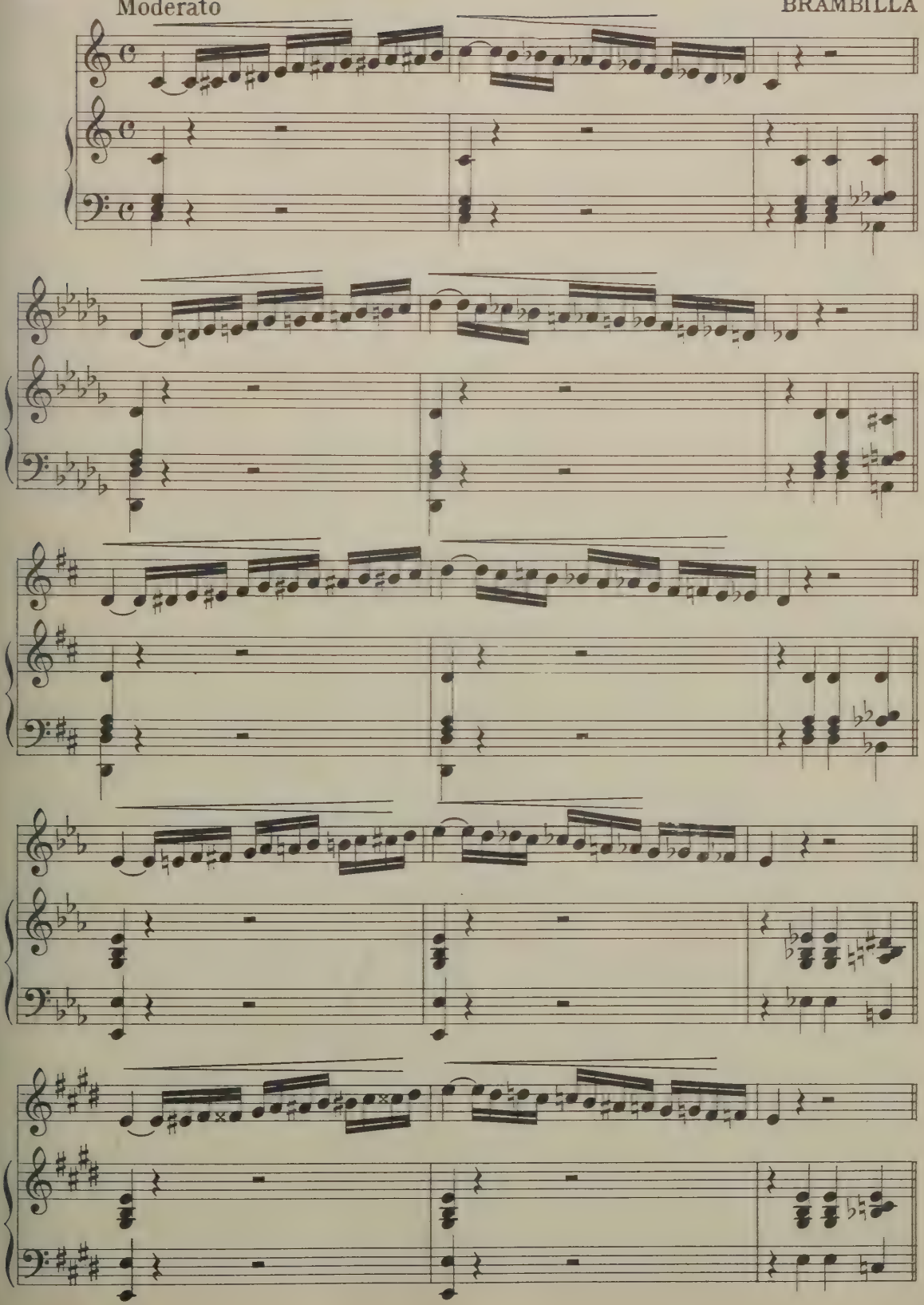


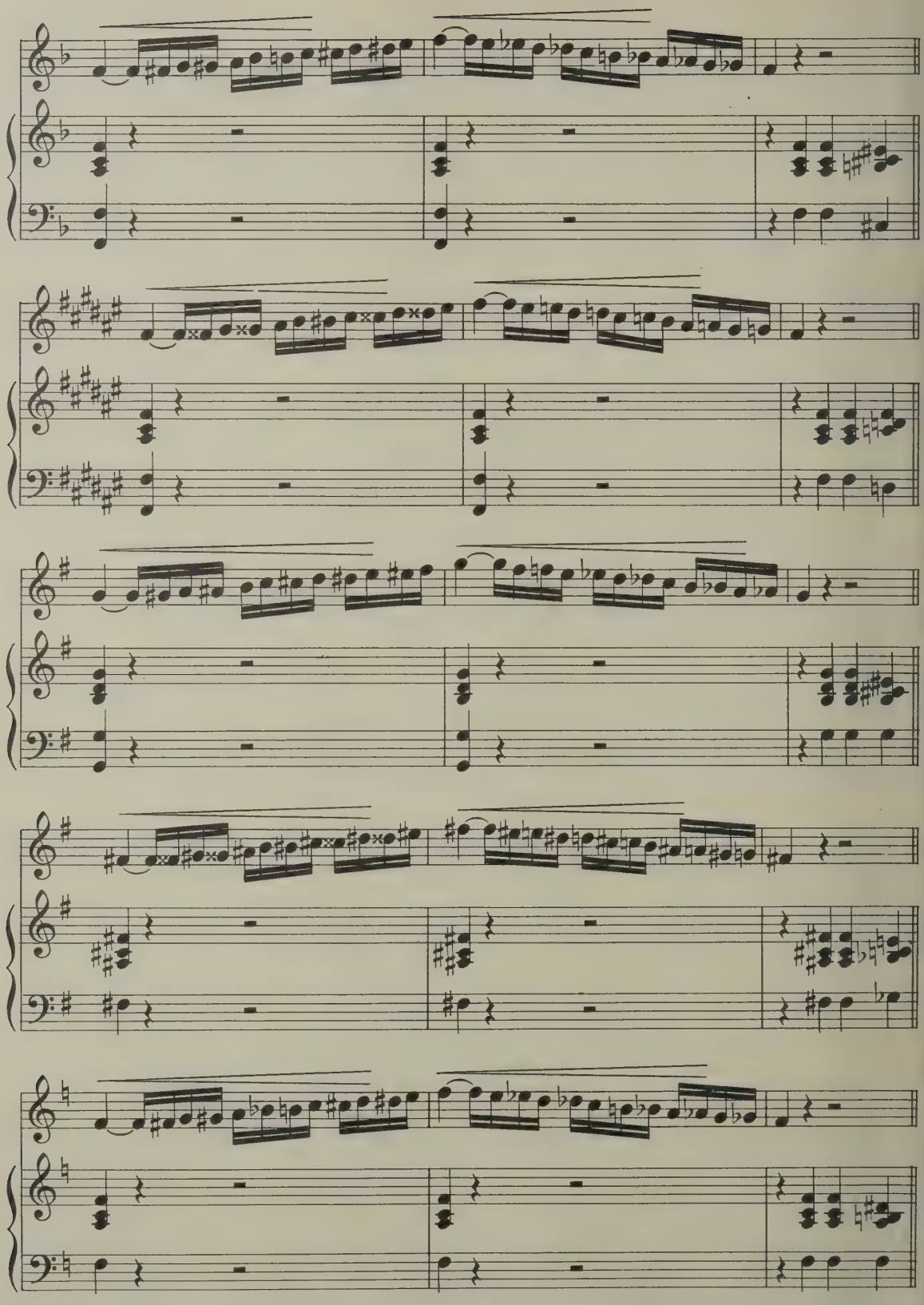
Exercise 92

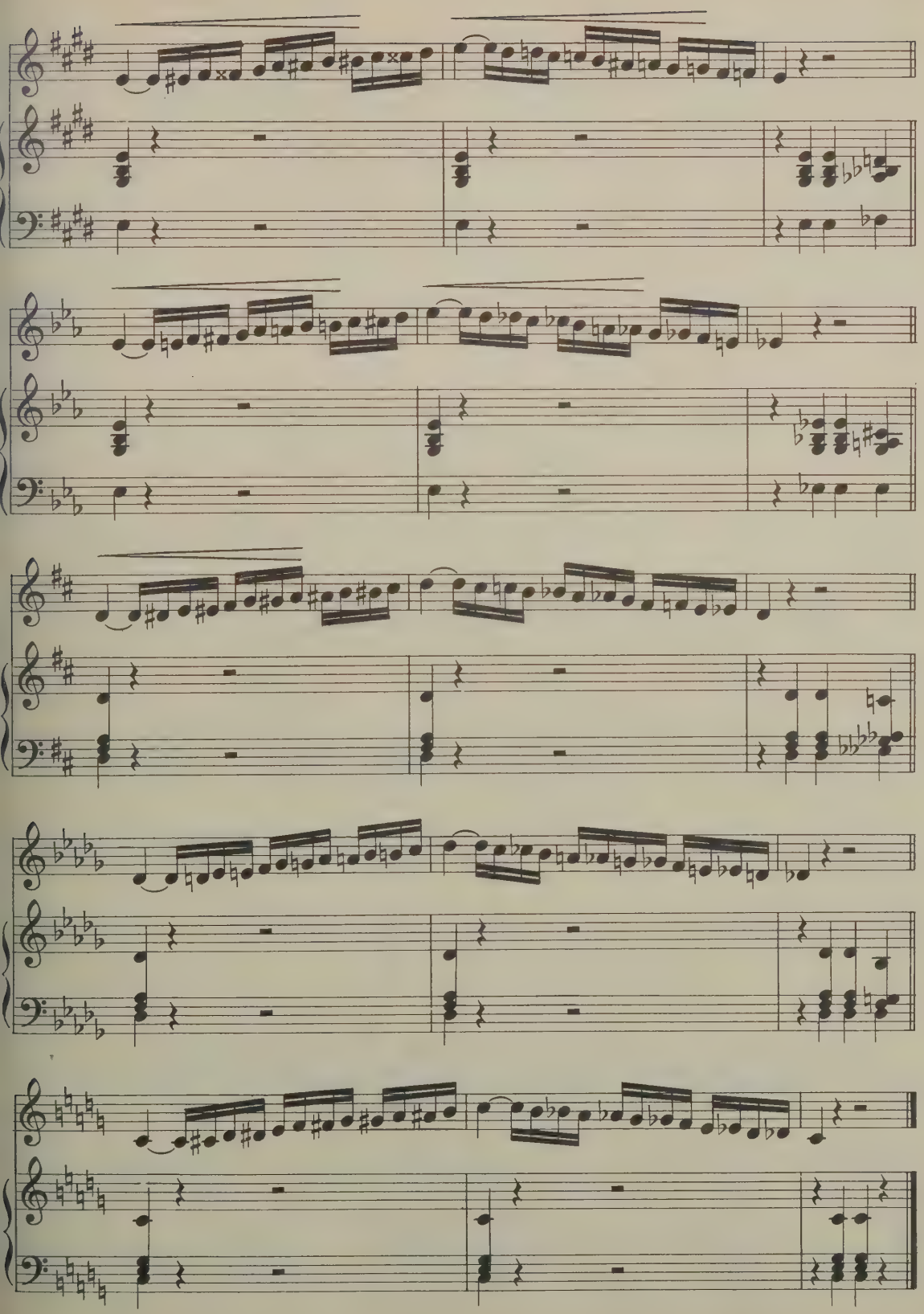




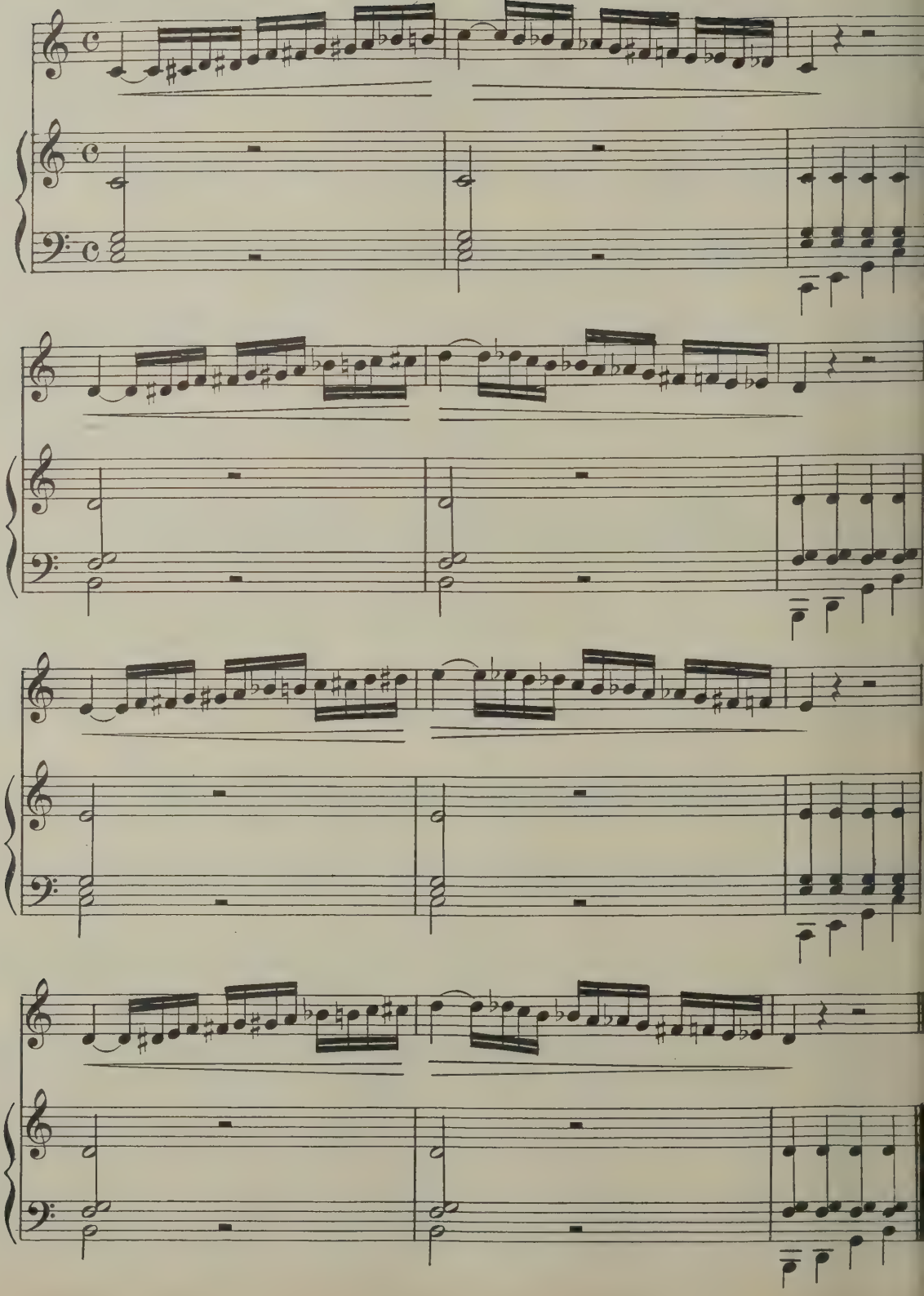
Moderato BRAMBILLA



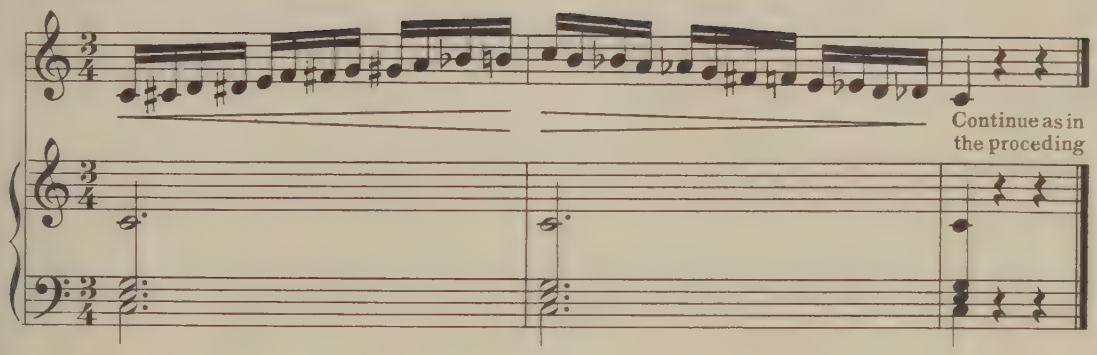




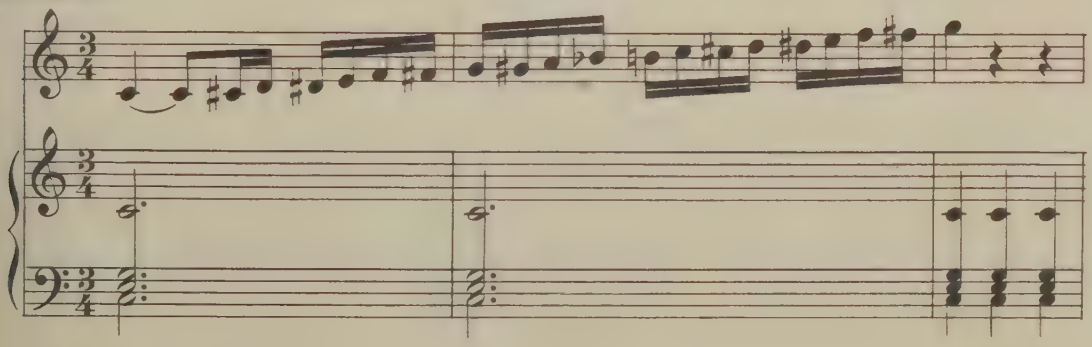
Exercise 94

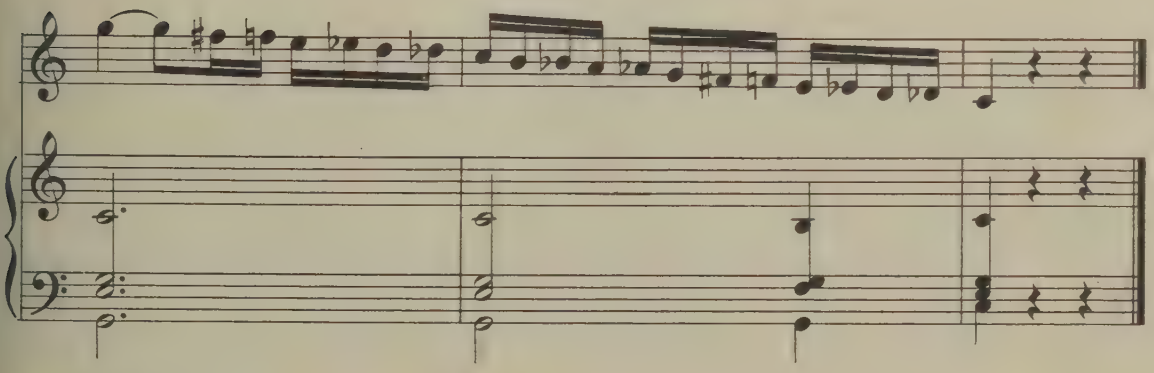


Exercise 95

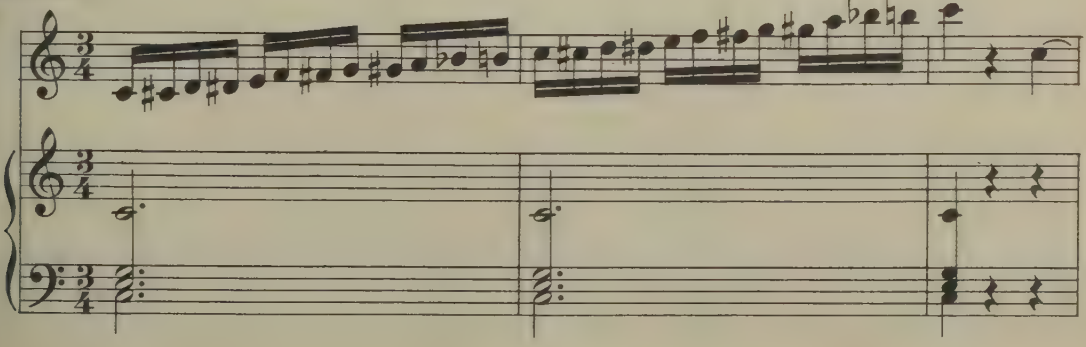


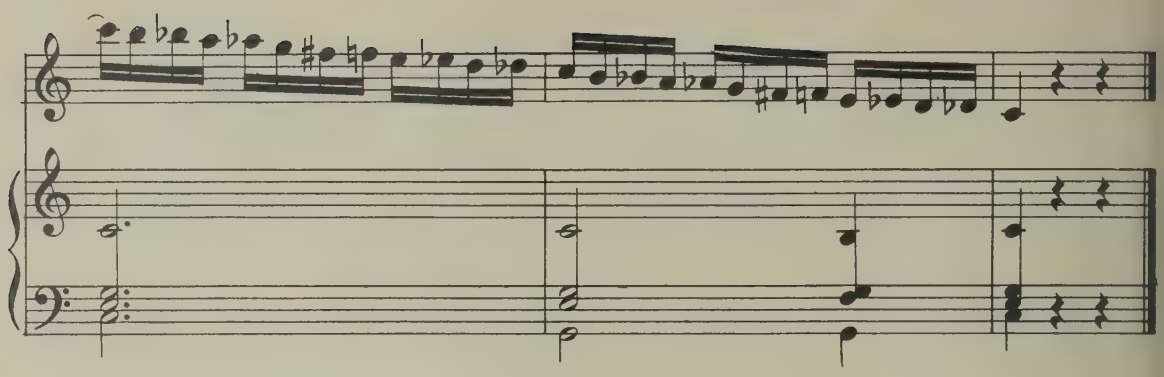
Exercise 96





Exercise 97

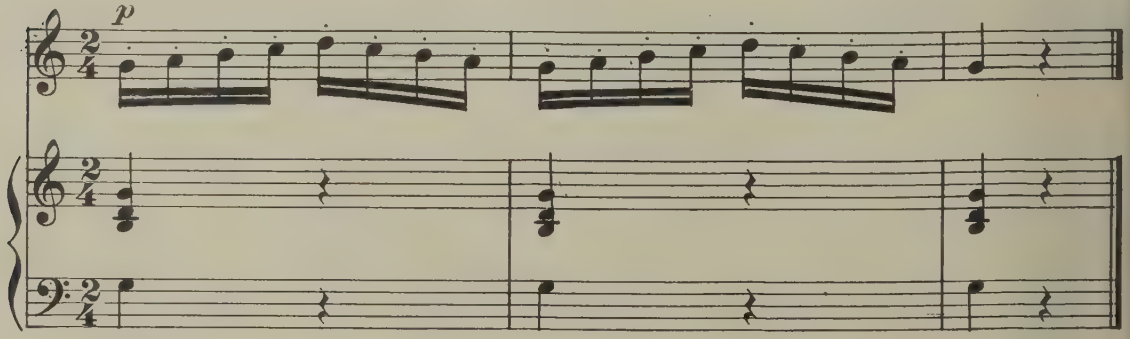




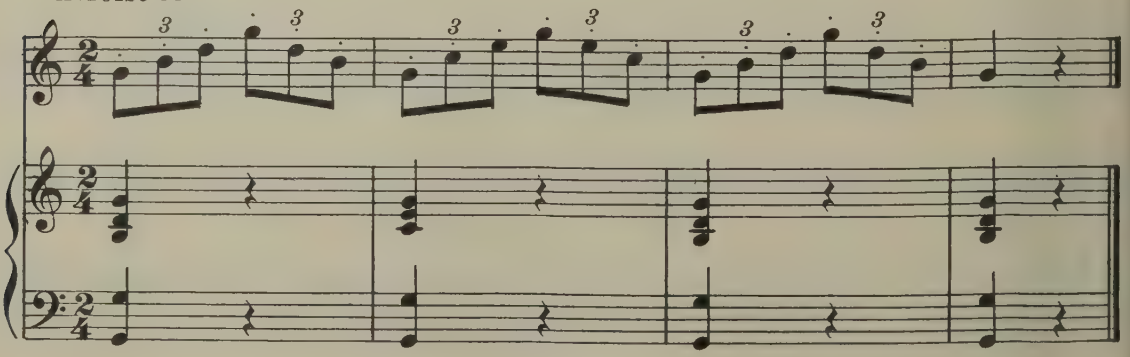
Staccato

In staccato production the tone is attacked as usual—but without the feeling of deliberation present in sustained legato—and is suddenly dropped. That is to say, there is a rapid adjustment of the vocal mechanism and an immediate relaxation from the adjustment. In the latter there is necessarily some tension. In fact the sensation, after taking the breath, and preparing for the attack is more or less tense. The diaphragm is the chief agent in making the staccato effect. But in all of the parts involved, the chest walls, diaphragm, larynx, and so on, there should be as little movement as possible. It is a matter of tension but not of rigidity. Often the greater the extent of the physical action the poorer the staccato effect.

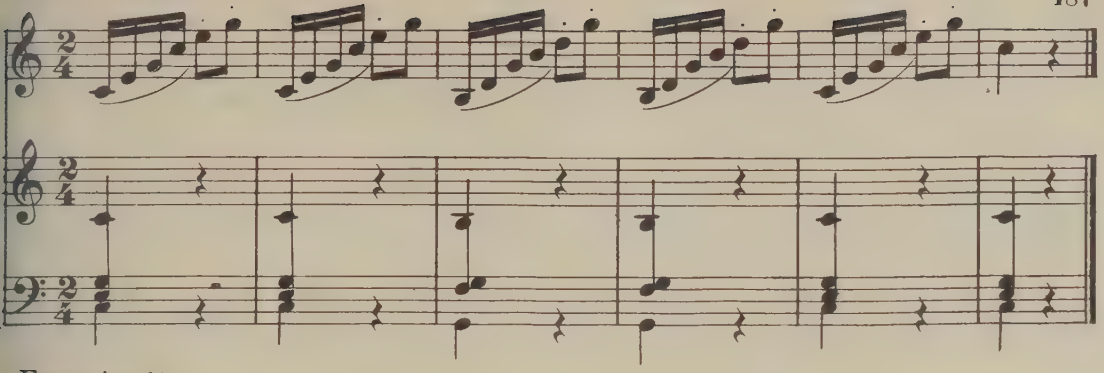
Exercise 98 ESCALAIS and GRANIER



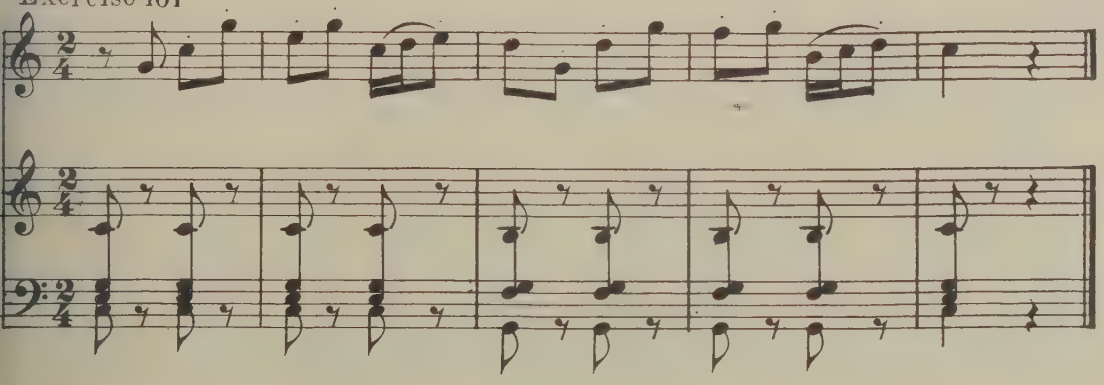
Exercise 99



Exercise 100



Exercise 101

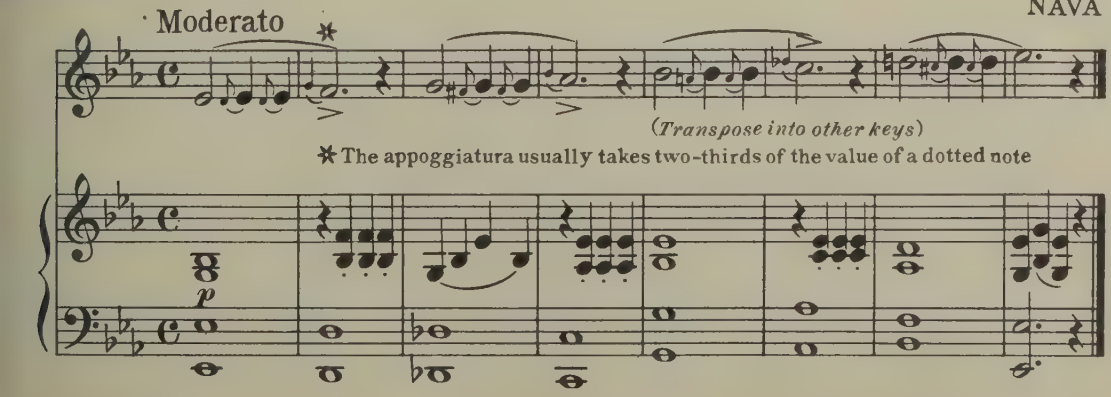


The Appoggiatura

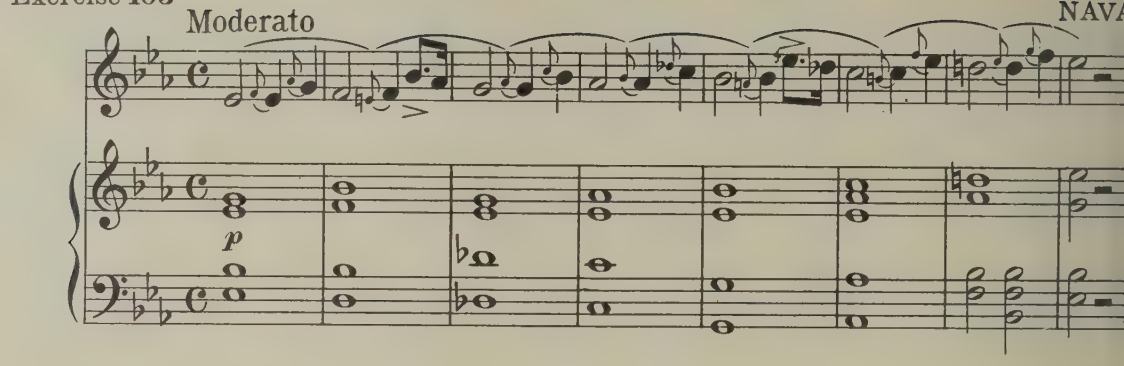
he following exercise illustrates the origin of ppoggiatura. In the music of the polyphonic d and later, composers did not take the ty of writing non-harmonic notes. Look at irst measure. The harmony is E♭–G–B. If decoration of a melodic note was desired by inger the next lower or higher note was intro-d, taking part of the time value of the written note. Thus the eighth notes in D, non-harmonic, are written as small notes implying that they are to be considered as ornamental to the note which follows. In the next measure the appoggiatura is the next higher note and is written as a quarter note instead of an eighth because it ornaments a half (dotted) note. In these days composers write out a passage as they wish it to be sung.

Exercise 102

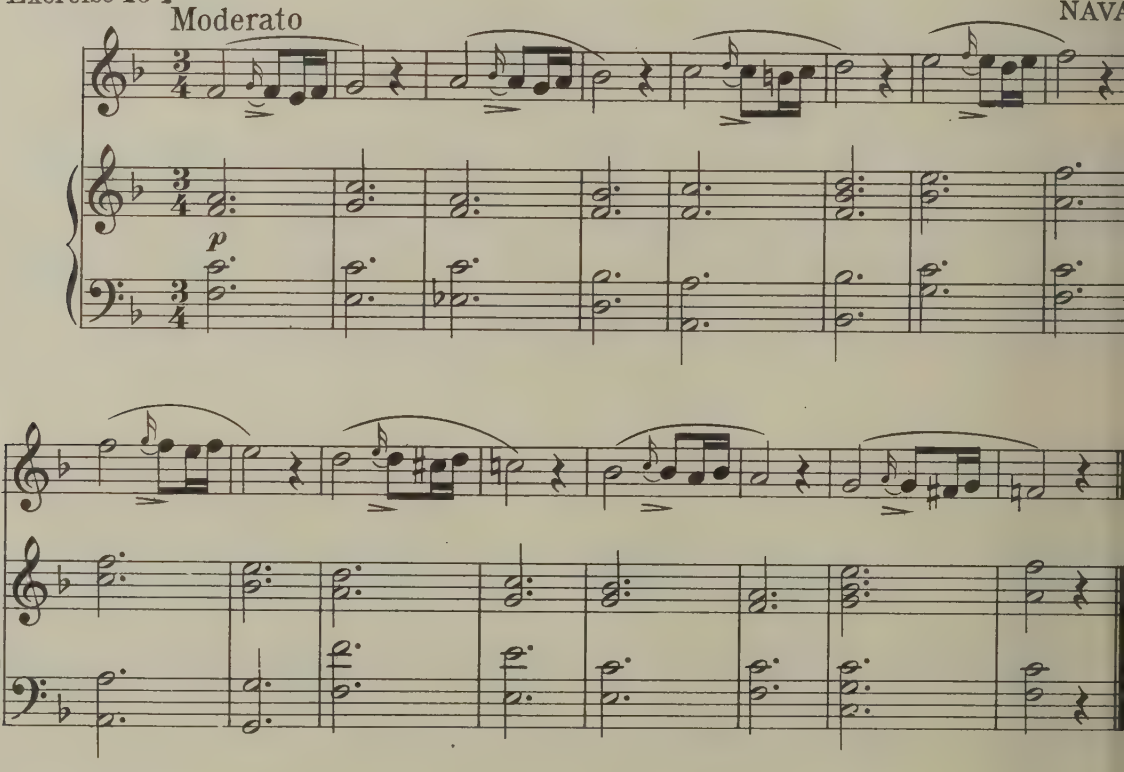
NAVA



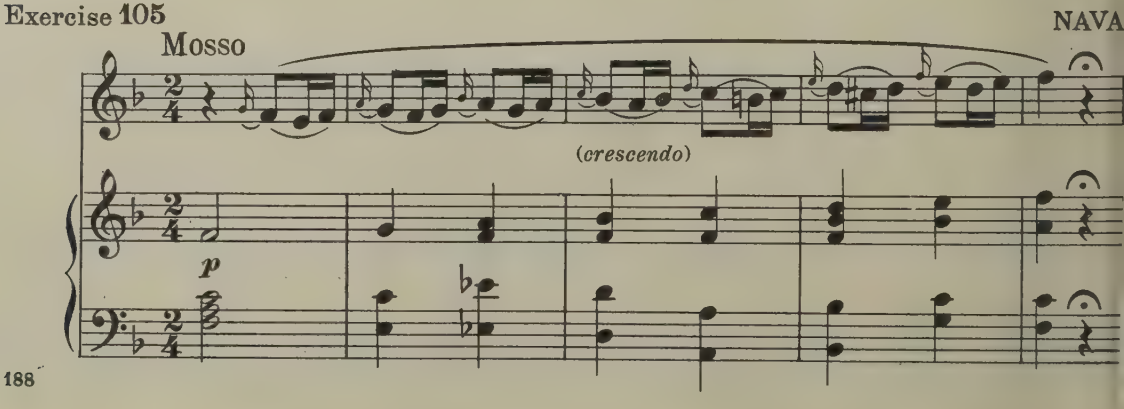
Exercise 103

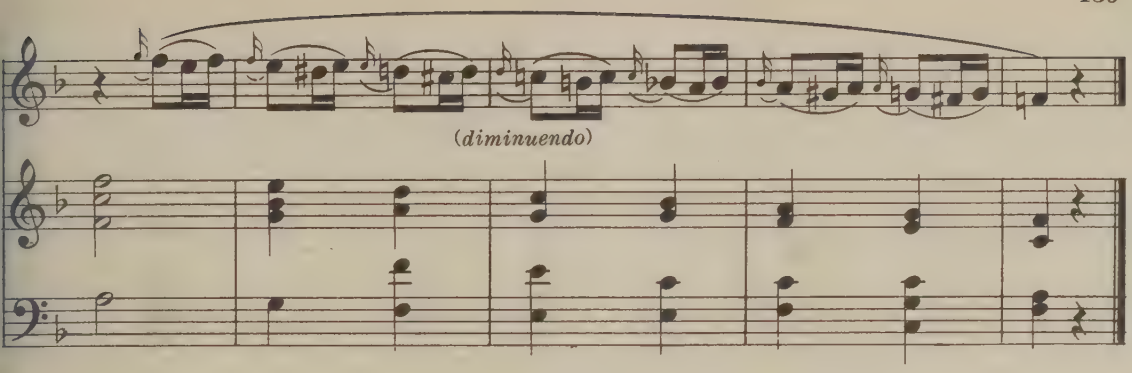


Exercise 104



Exercise 105





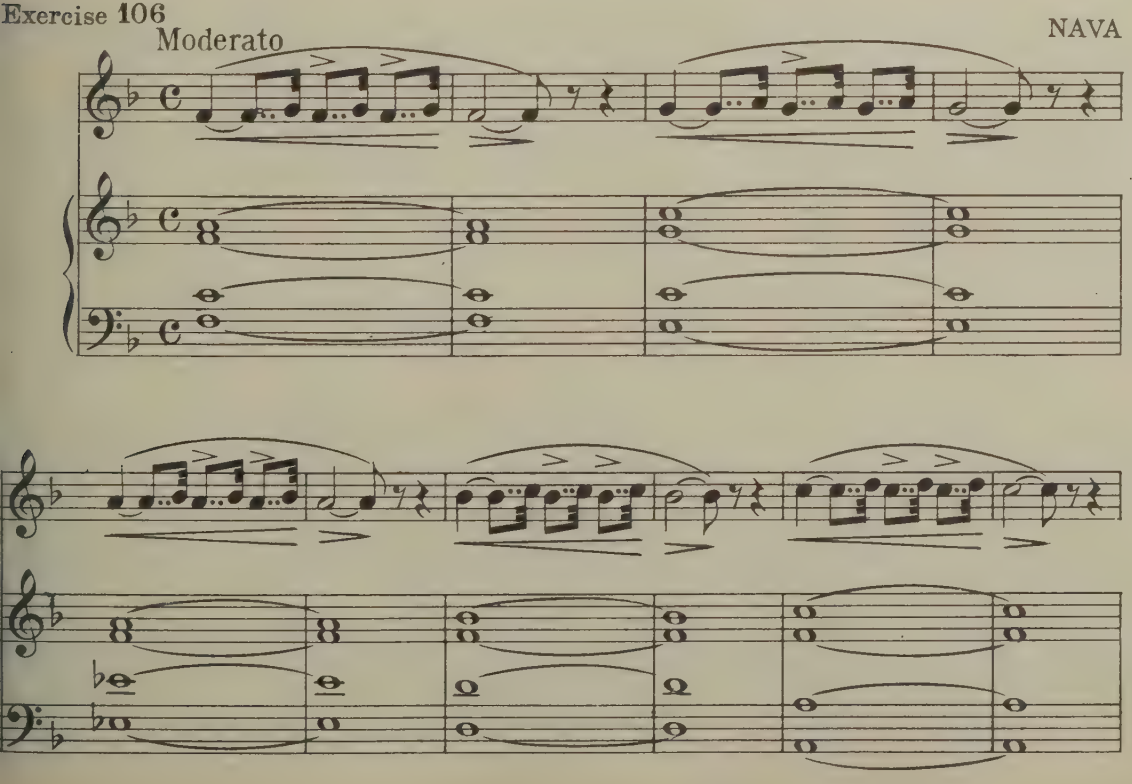
Embellishments

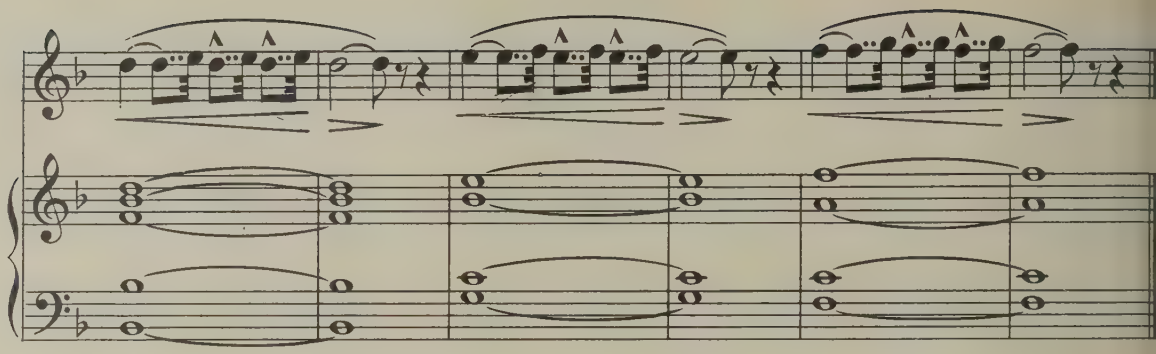
The Acciaccatura

n a previous annotation on the subject of the iaccatura it was stated that it comes exactly ½ the beat. This was the strict interpretation he embellishment in the older music. But later ther variety was recognized. This is presented Exercise 106. The thirty-second notes in the t measure are forms of the acciaccatura. They to be closely joined to the notes which follow.

In Exercises 107–111 sing the acciaccatura as in Exercise 106, that is, taking time value from the preceding notes. The two methods of execution may be applied to Exercises 112–114 and others which follow in which the embellishment consists of two notes. Sing *with* the beat and just *before* the beat.

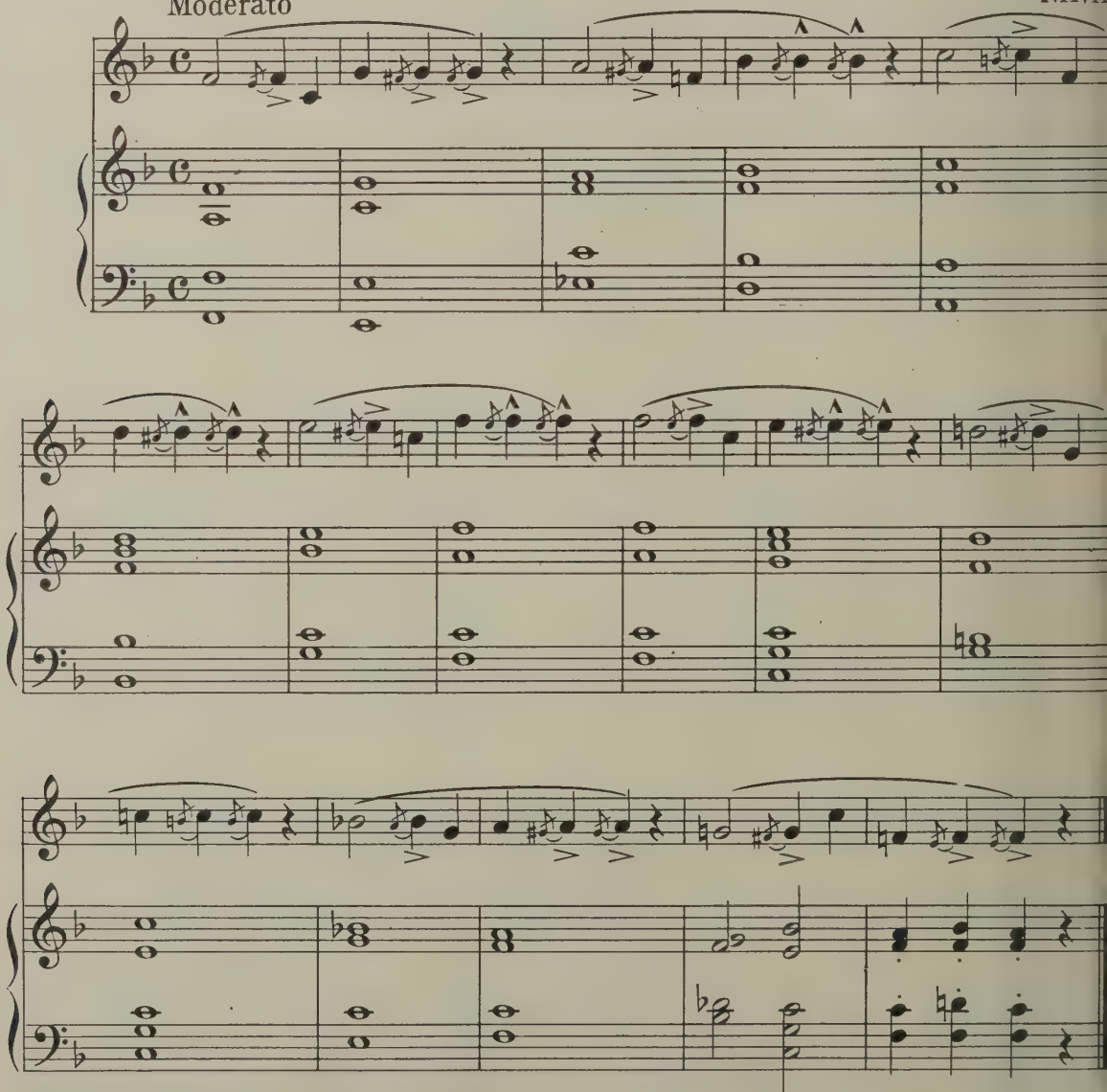
Exercise 106





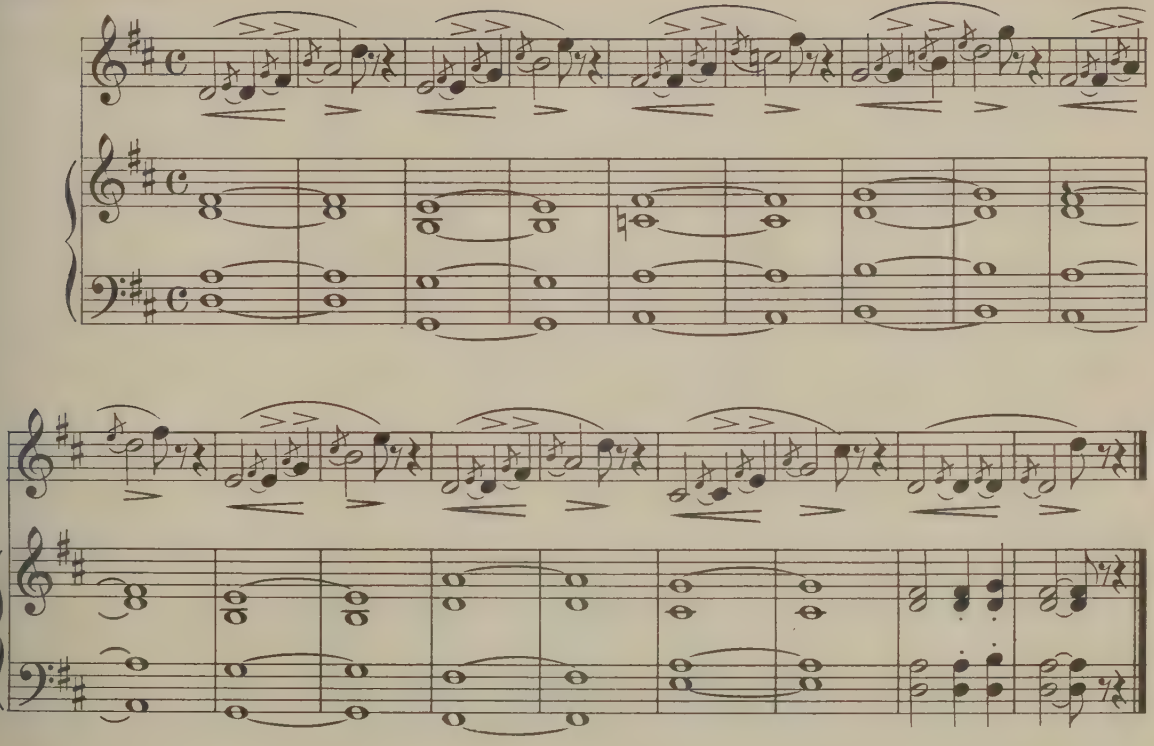
Exercise 107

Moderato



Exercise 108

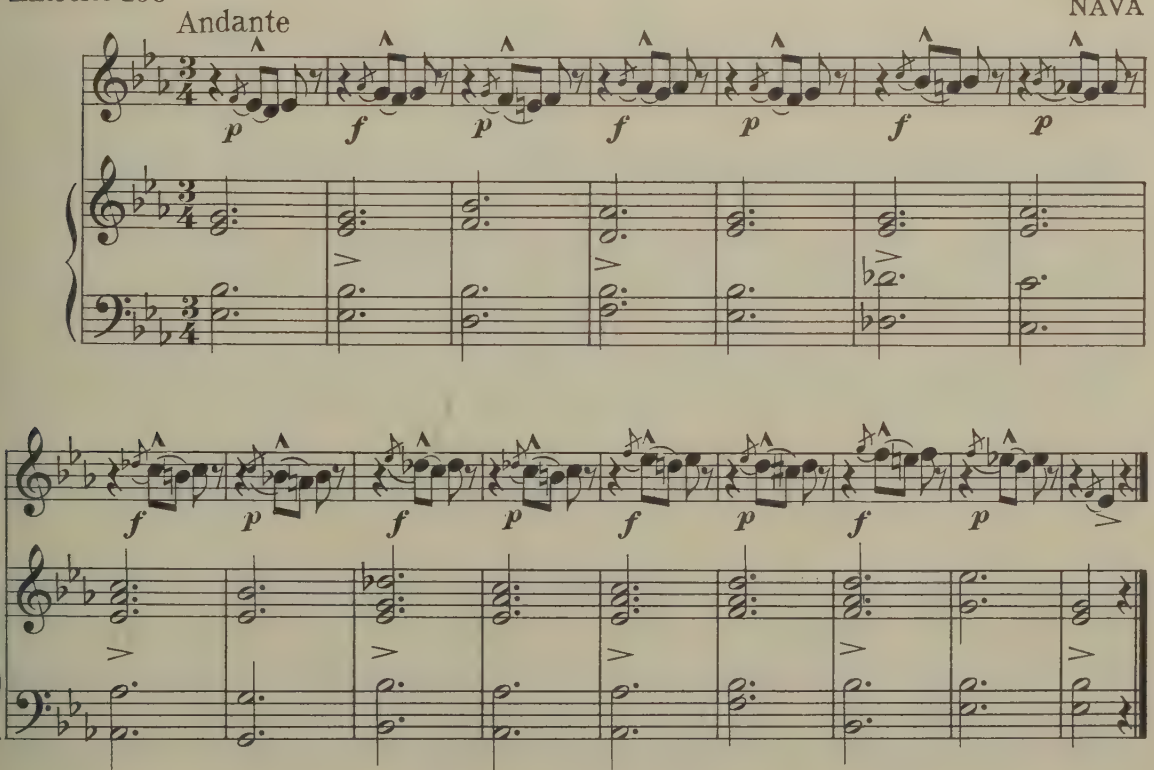
NAVA

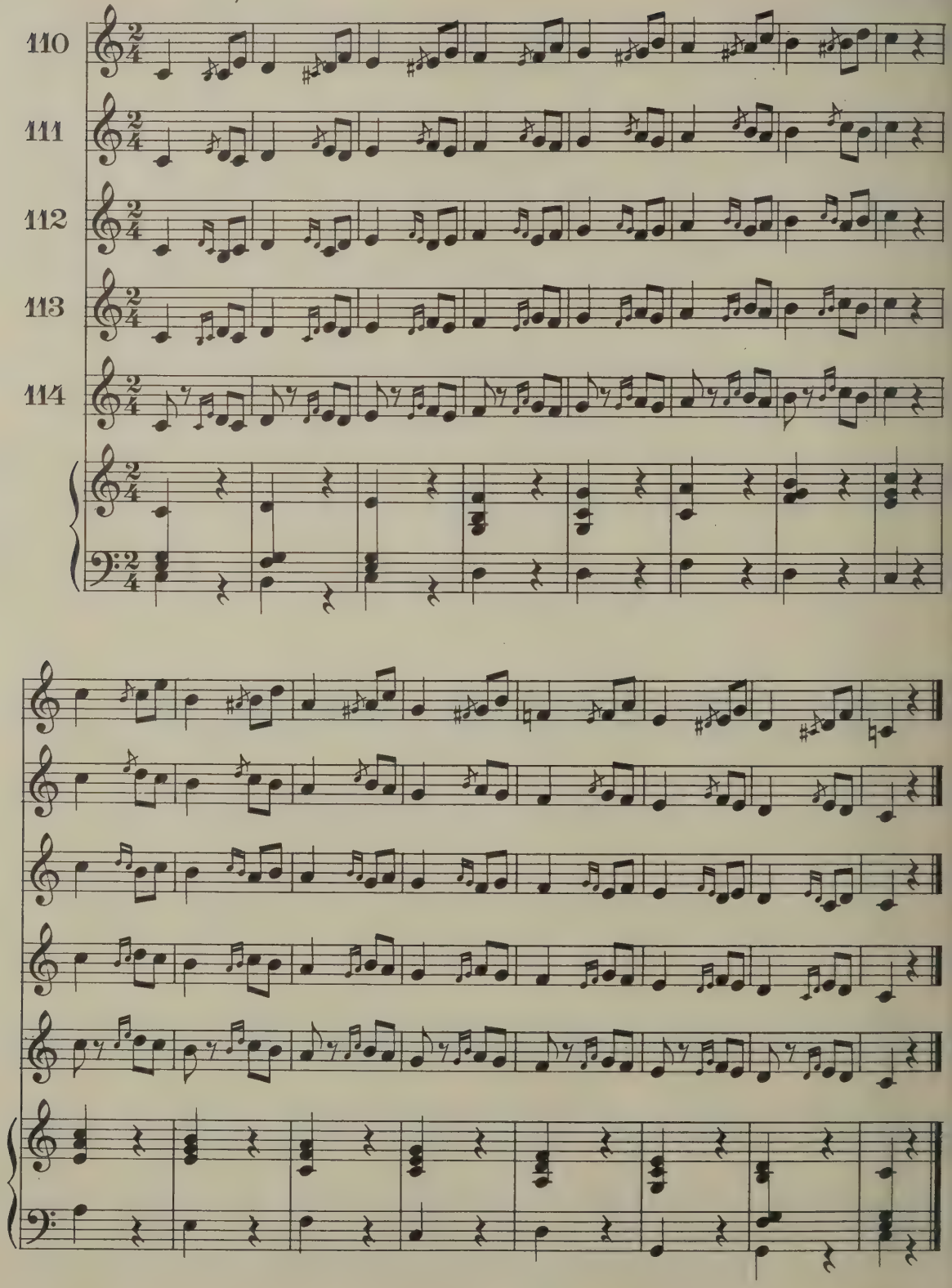


Exercise 109

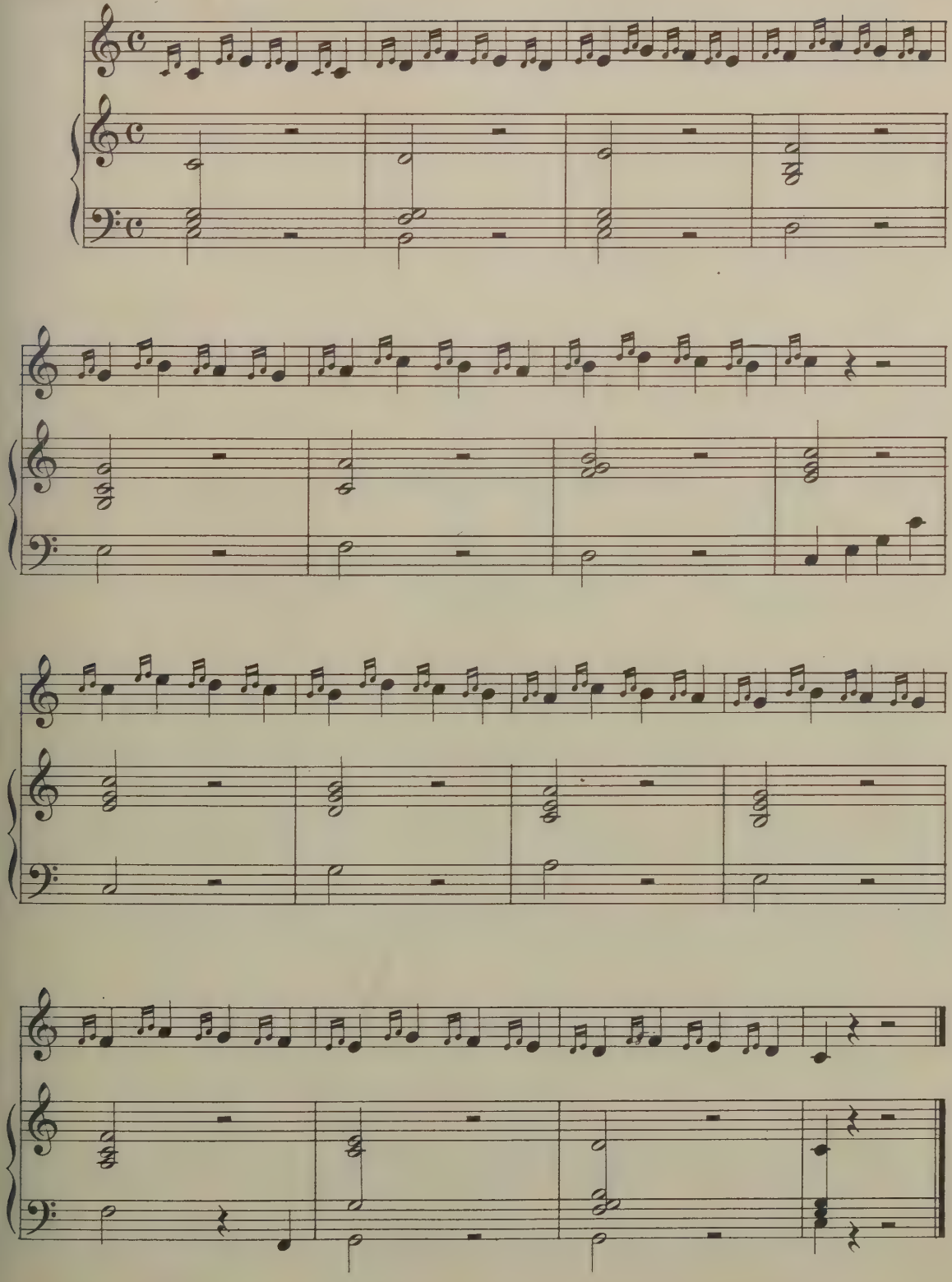
NAVA

Andante




110
111
112
113
114

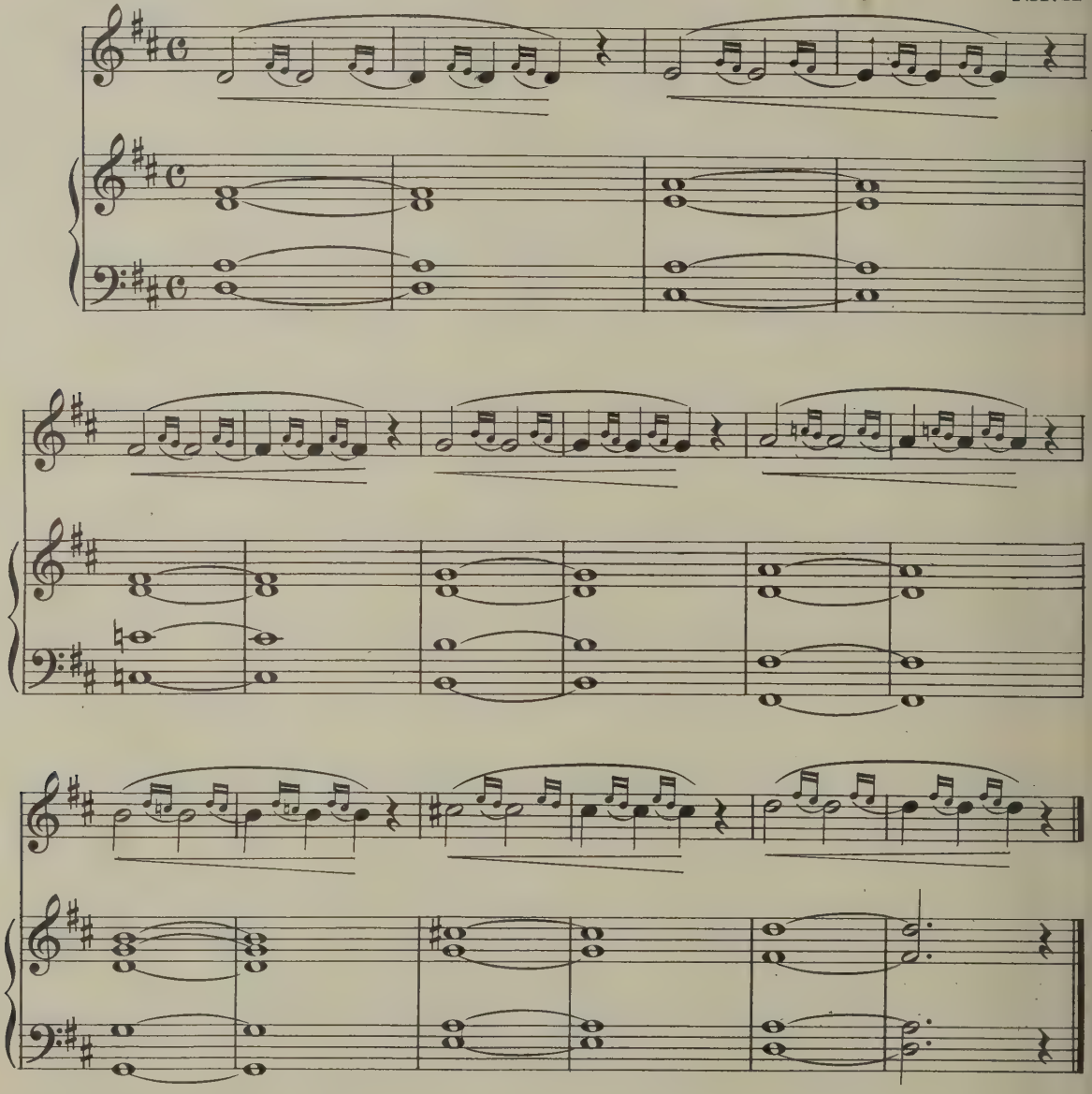
Exercise 115



THE DOUBLE APPOGGIATURA

Exercise 116

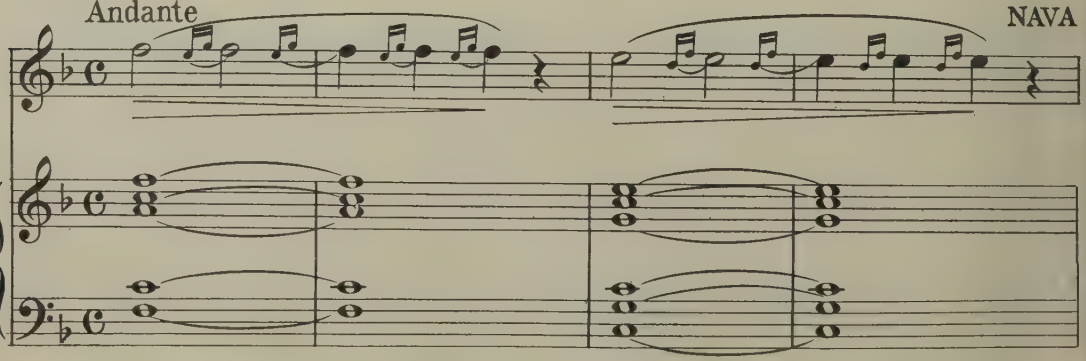
NAVA

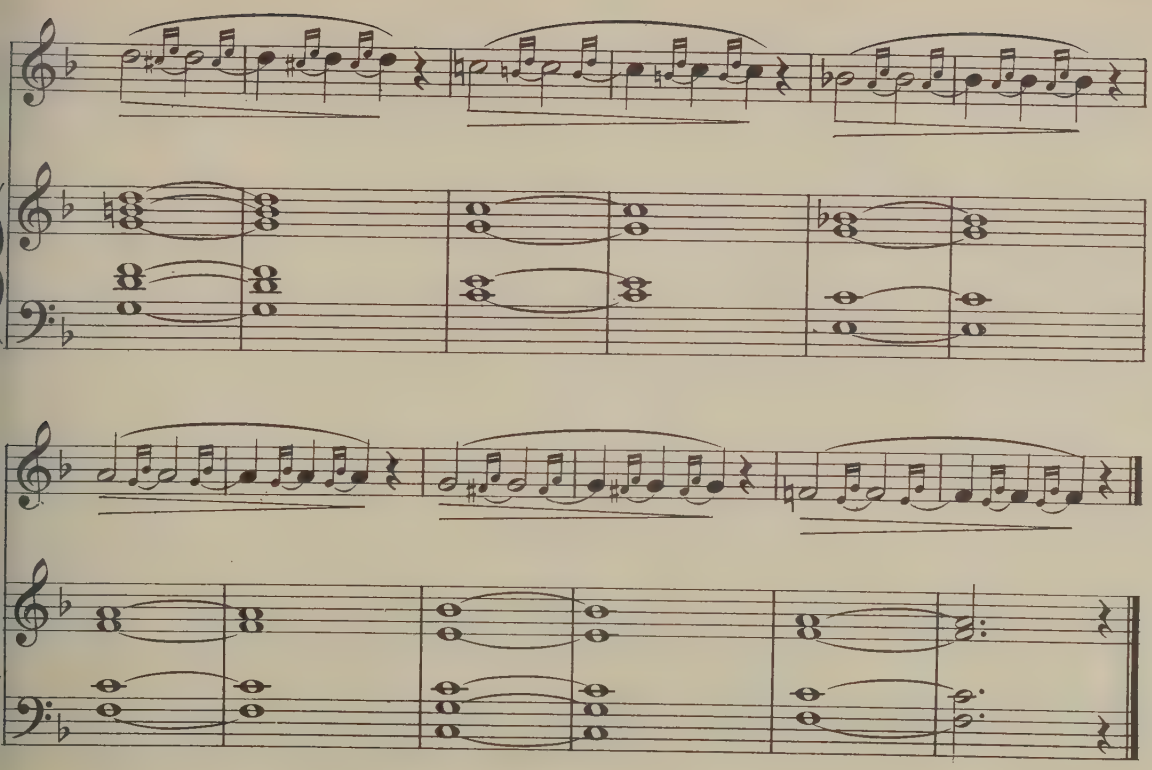


Exercise 117

Andante

NAVA

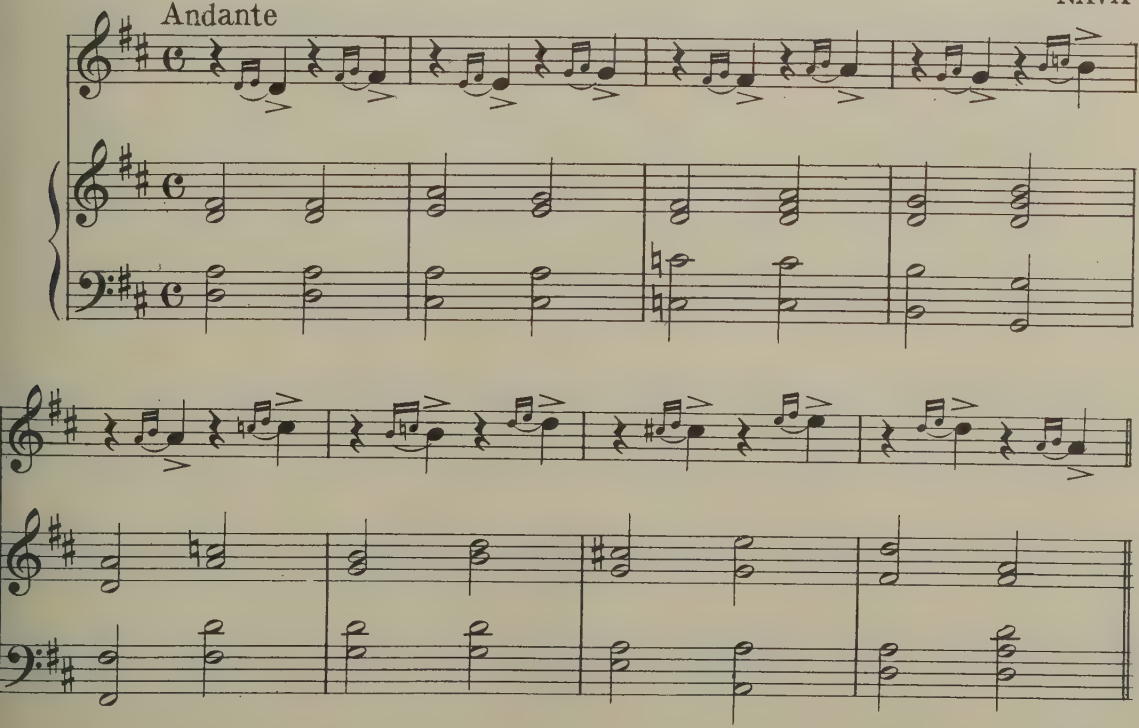


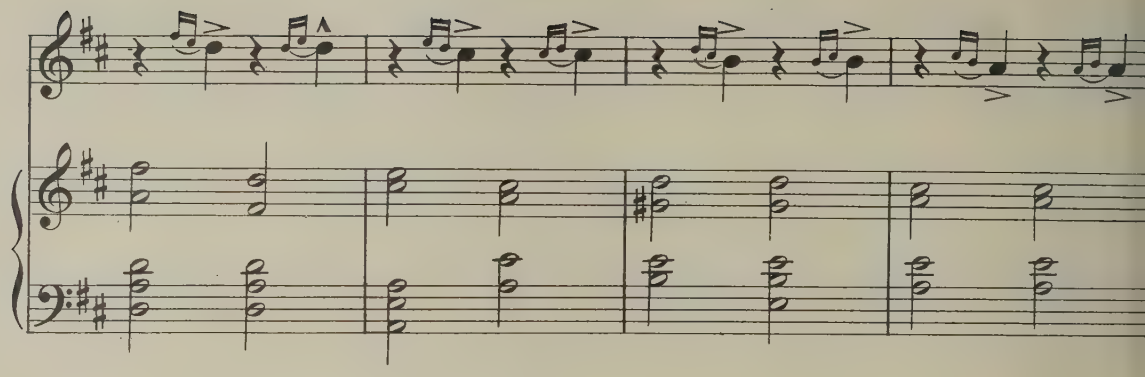


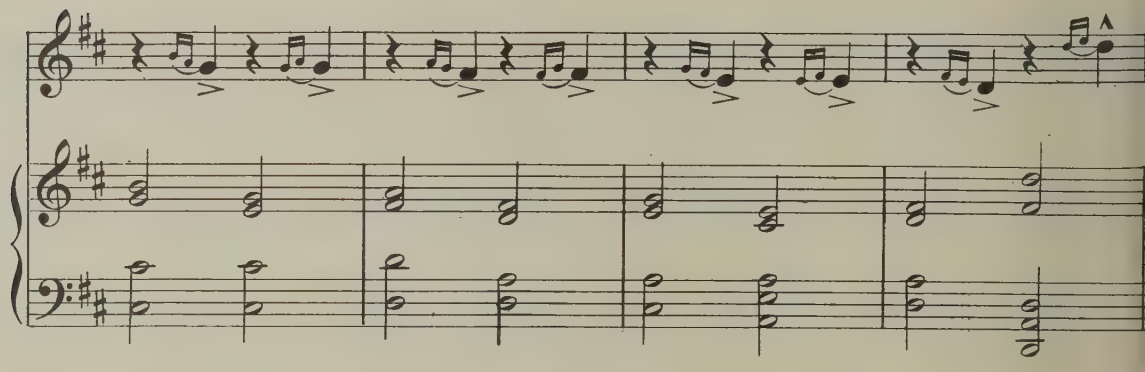
Exercise 118

Andante

NAVA

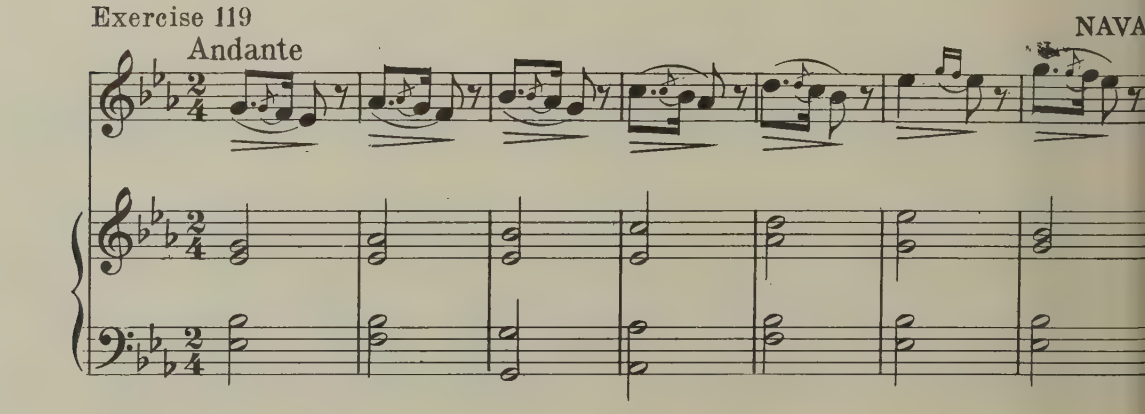


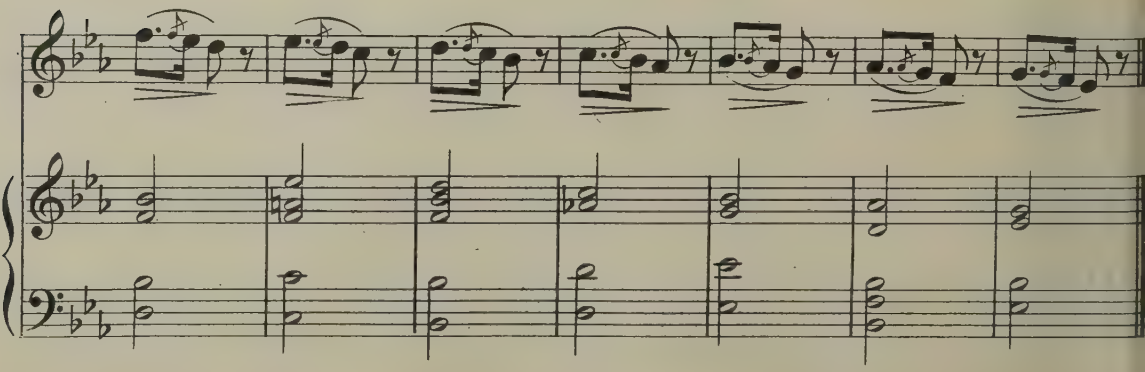




Exercise 119

Andante

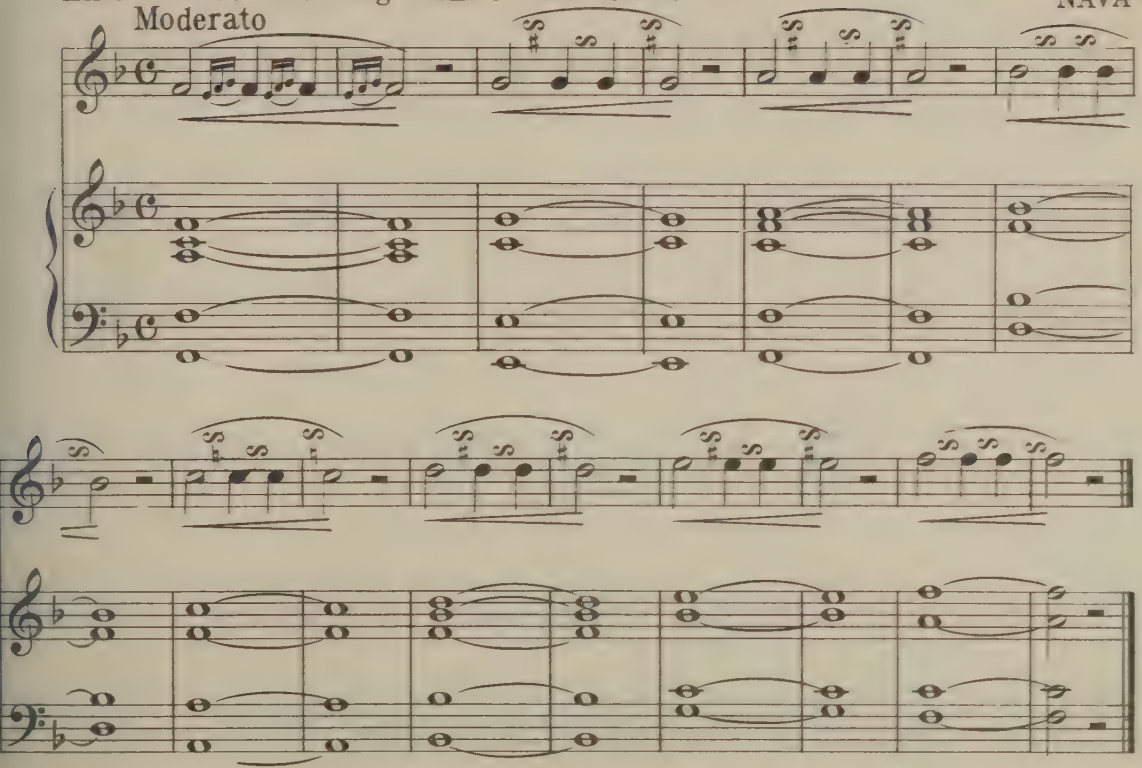




Exercise 120: Ascending Turns of Three Notes

NAVA

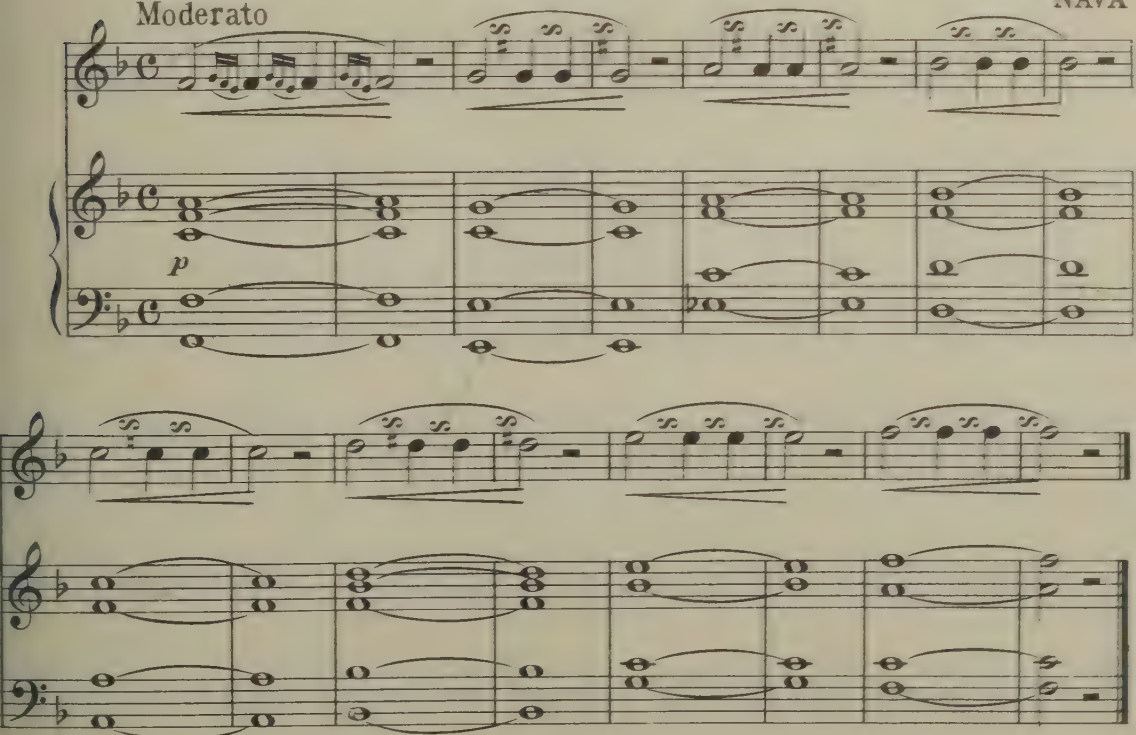
Moderato



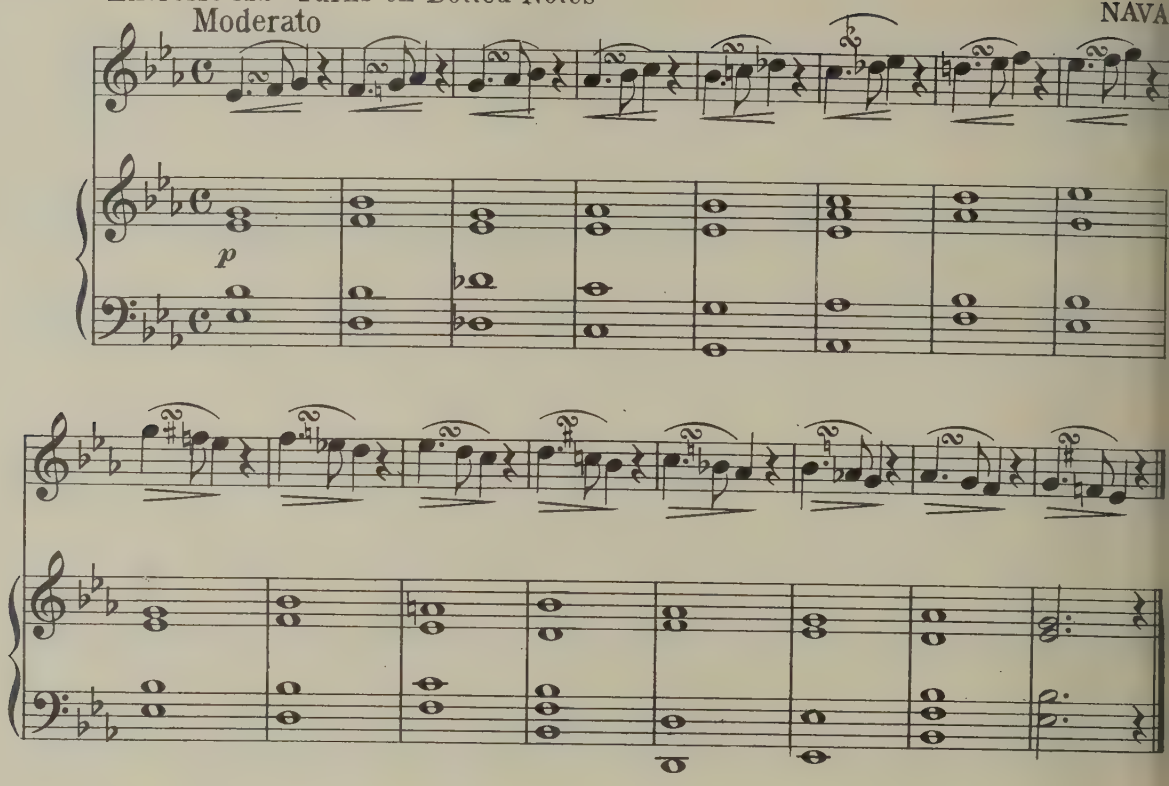
Exercise 121: Descending Turns of Three Notes

NAVA

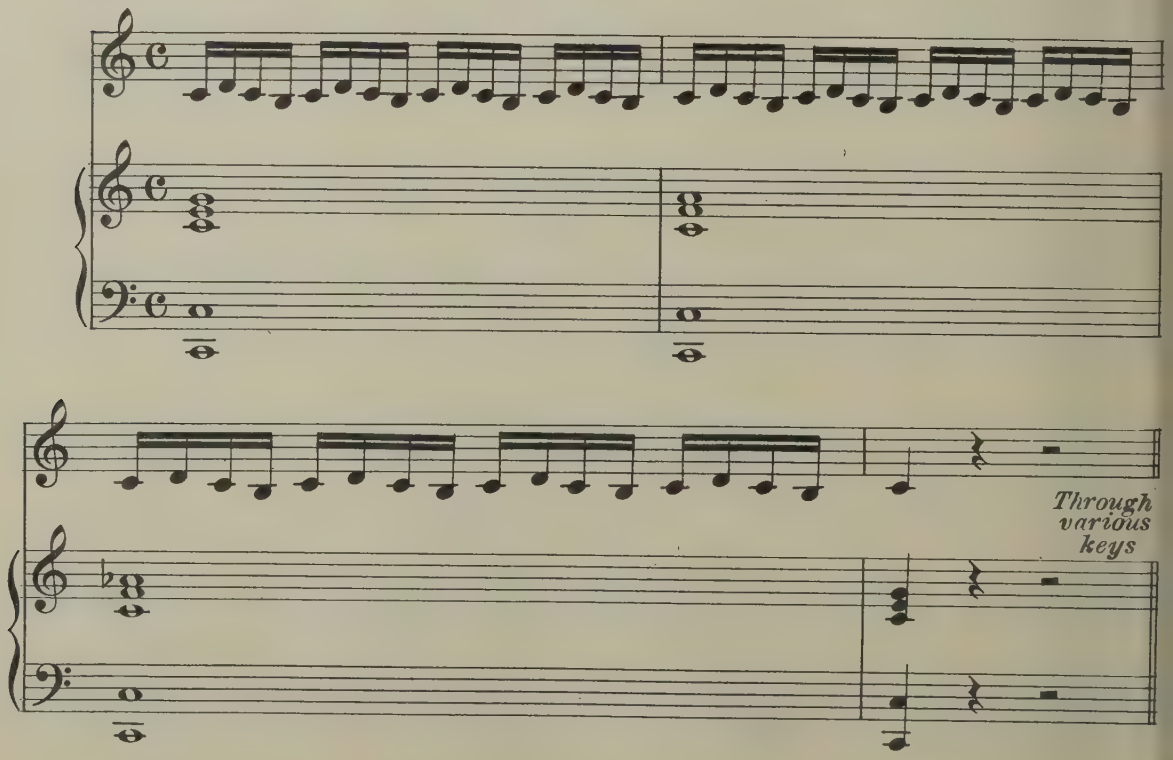
Moderato



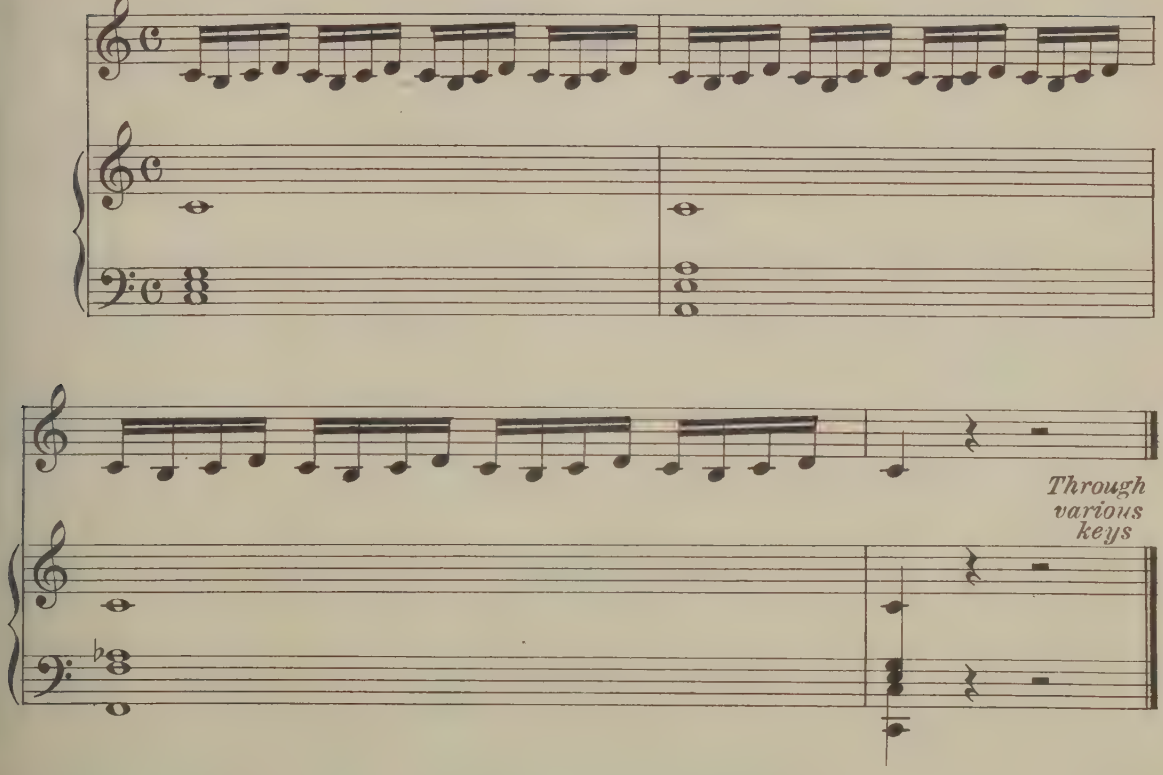
Exercise 122: Turns on Dotted Notes



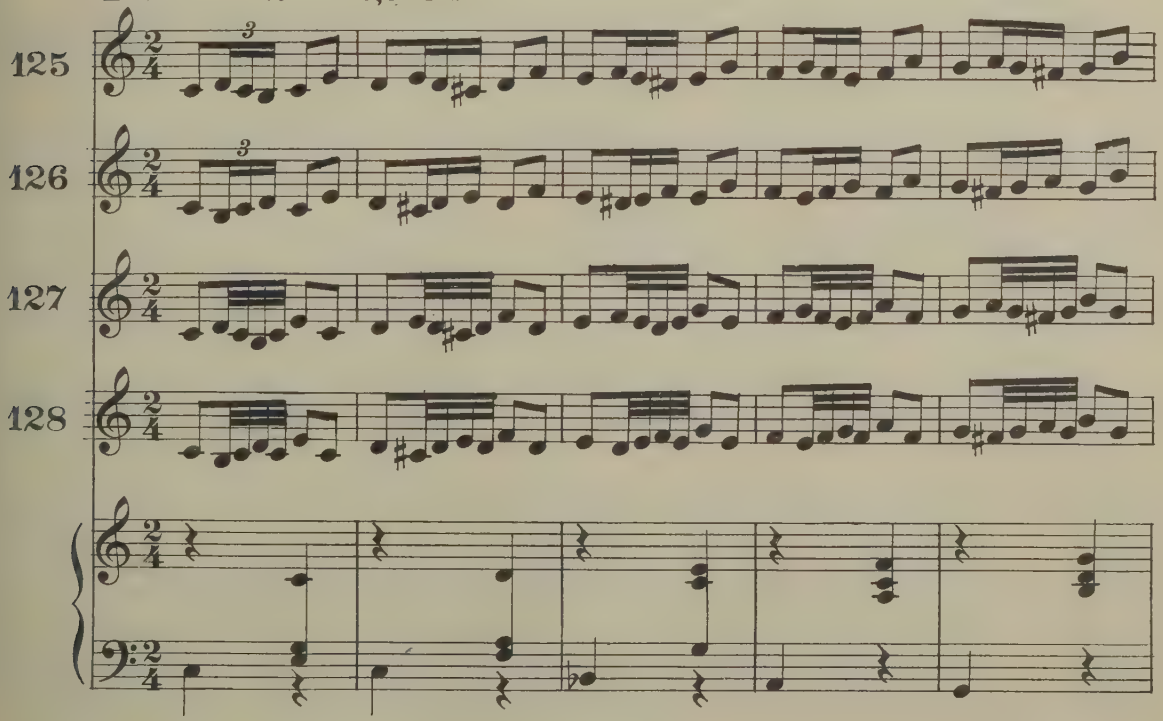
Exercise 123

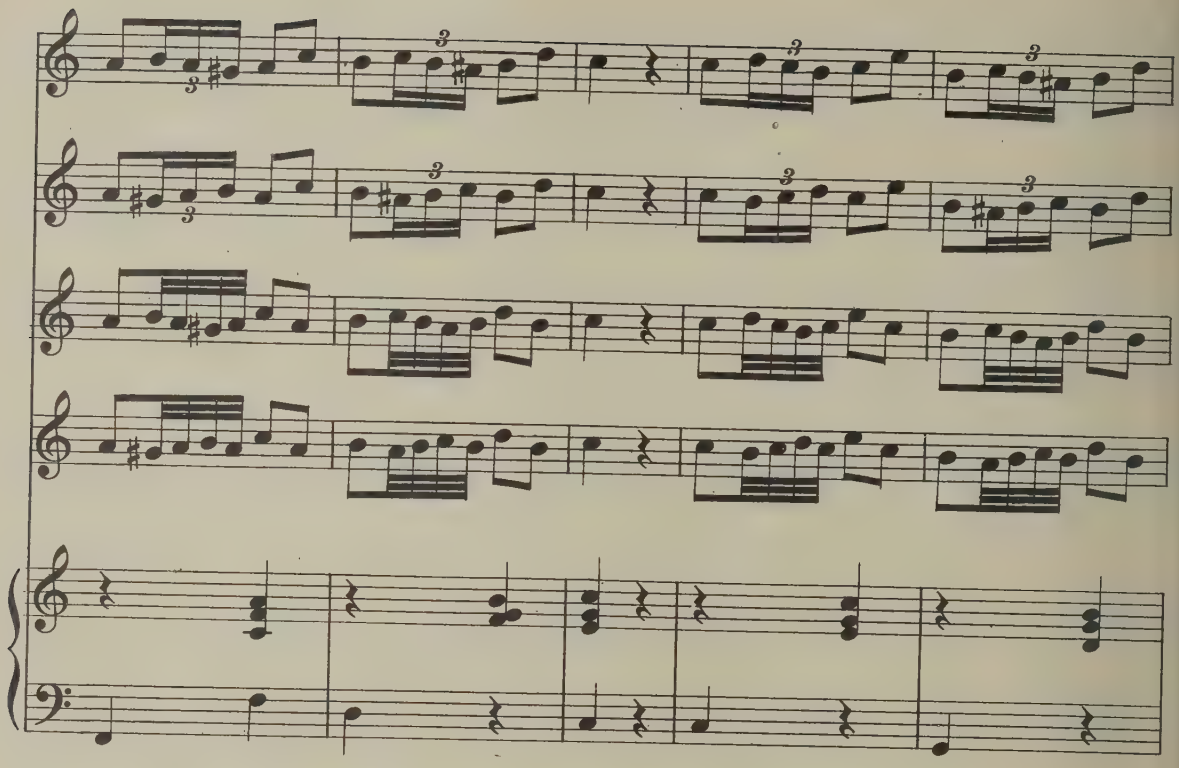


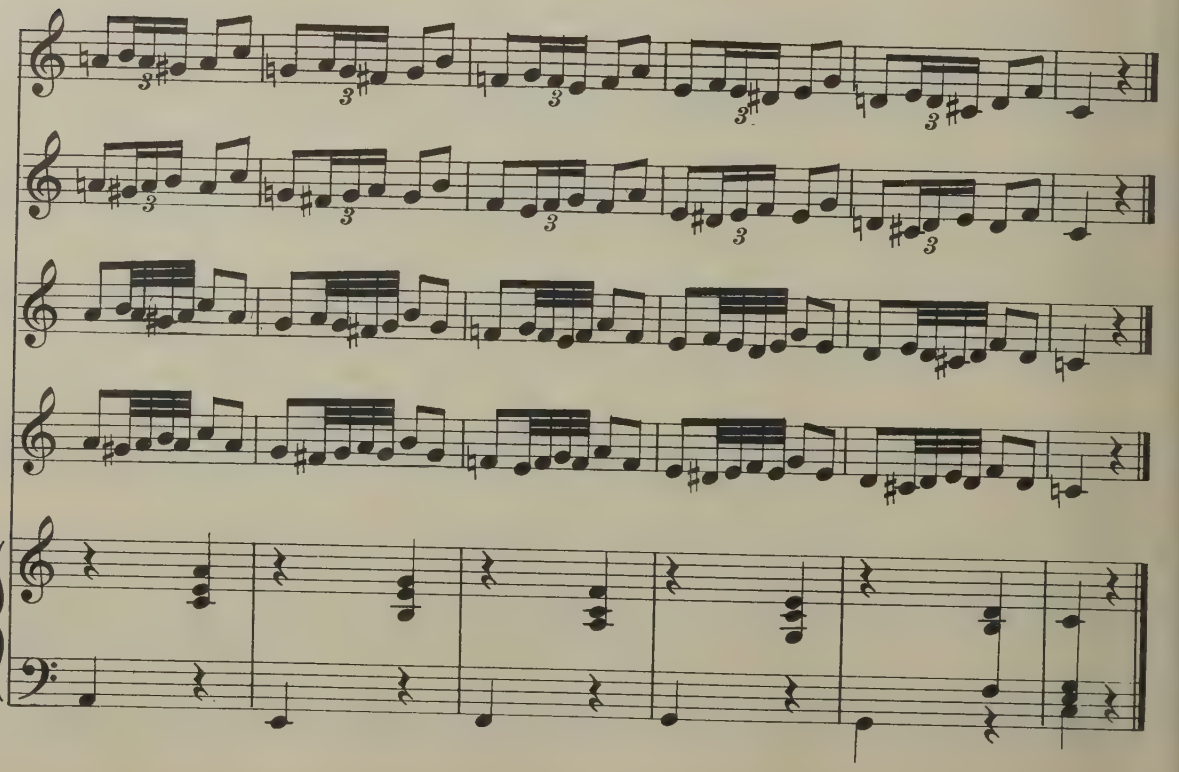
Exercise 124



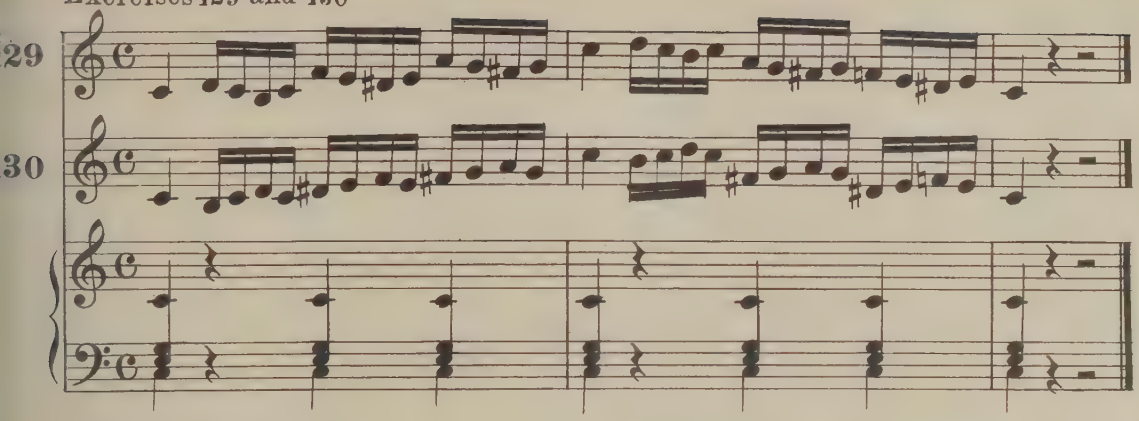
Exercises 125 to 128, inclusive



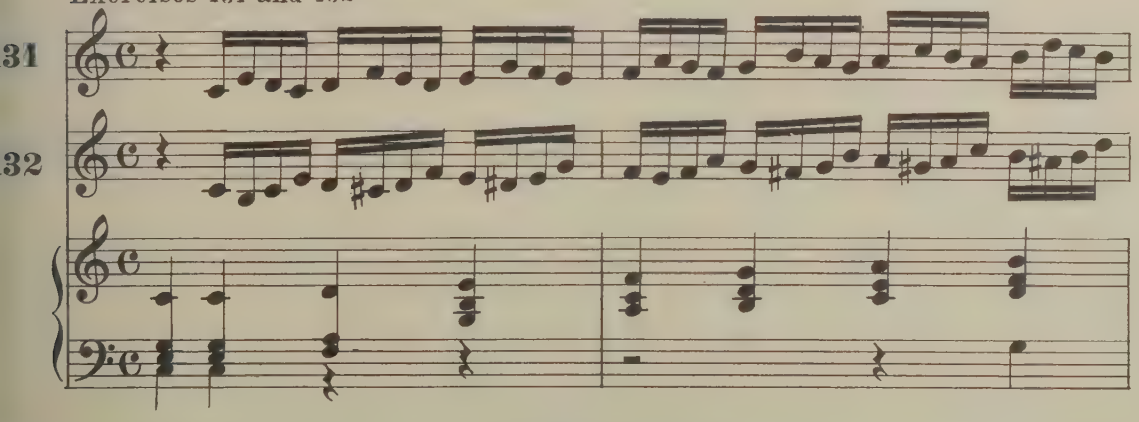


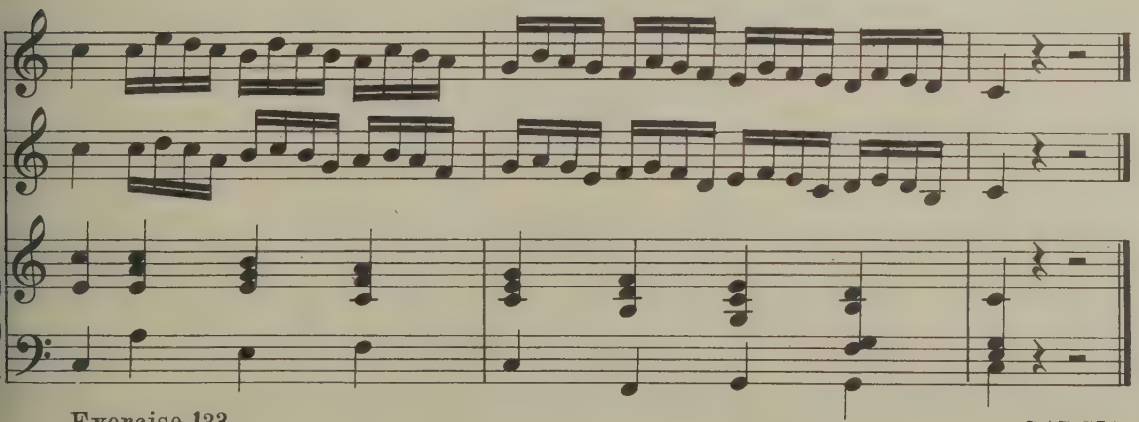


Exercises 129 and 130



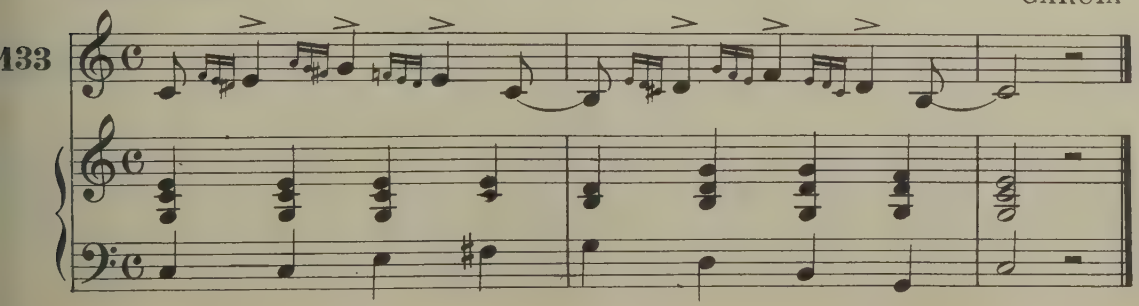
Exercises 131 and 132



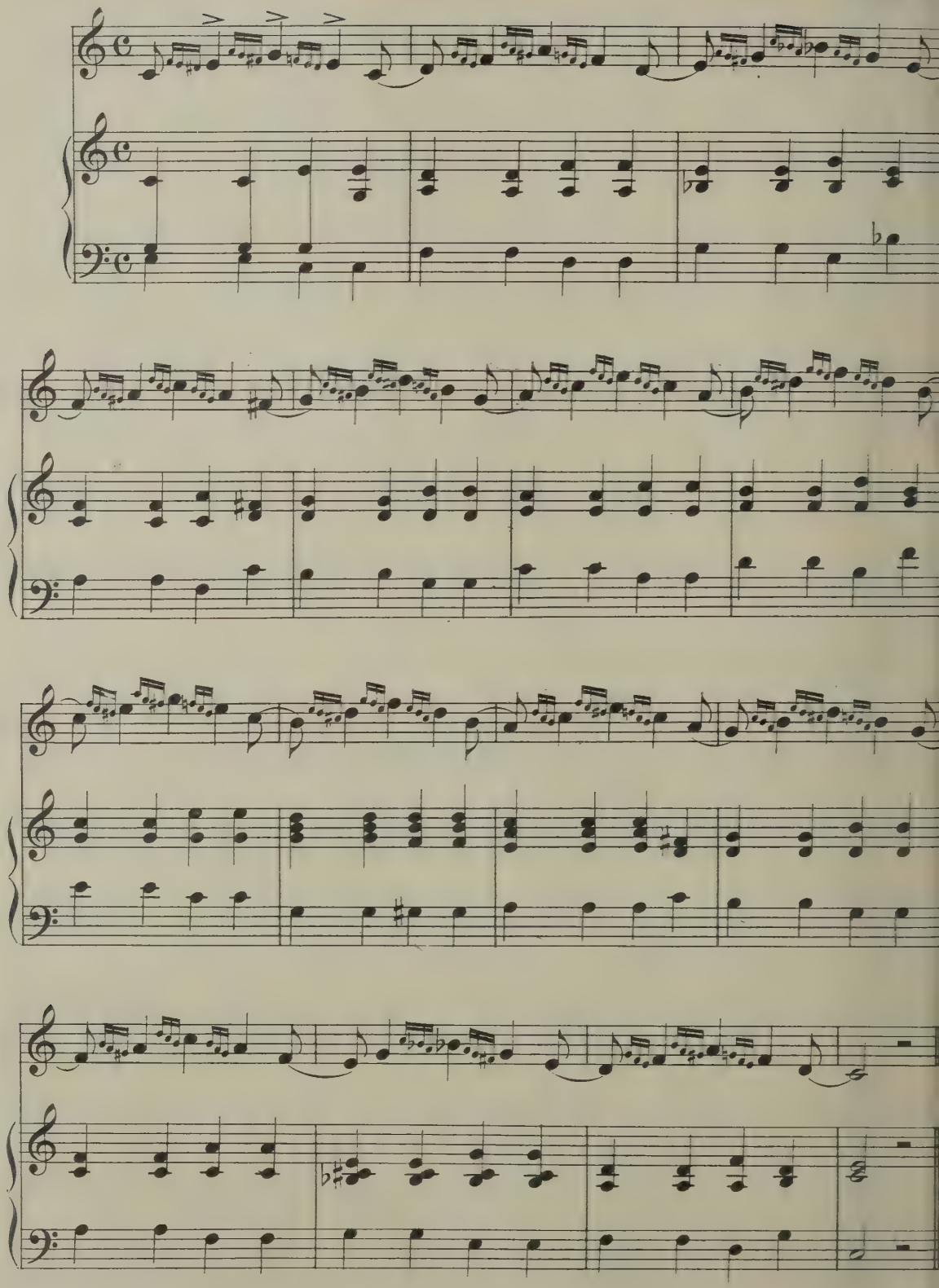


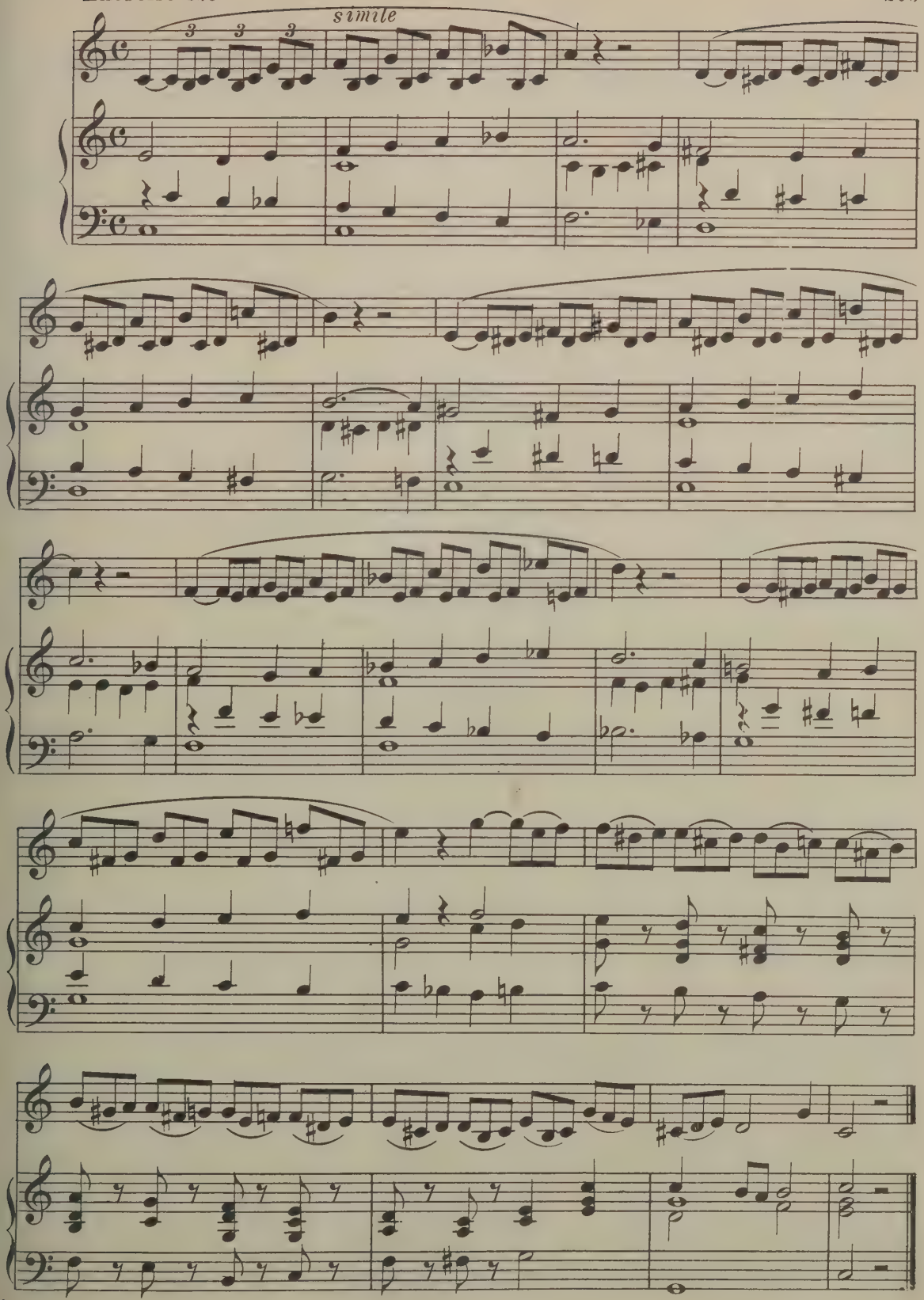
Exercise 133

GARCIA



Exercise 134.

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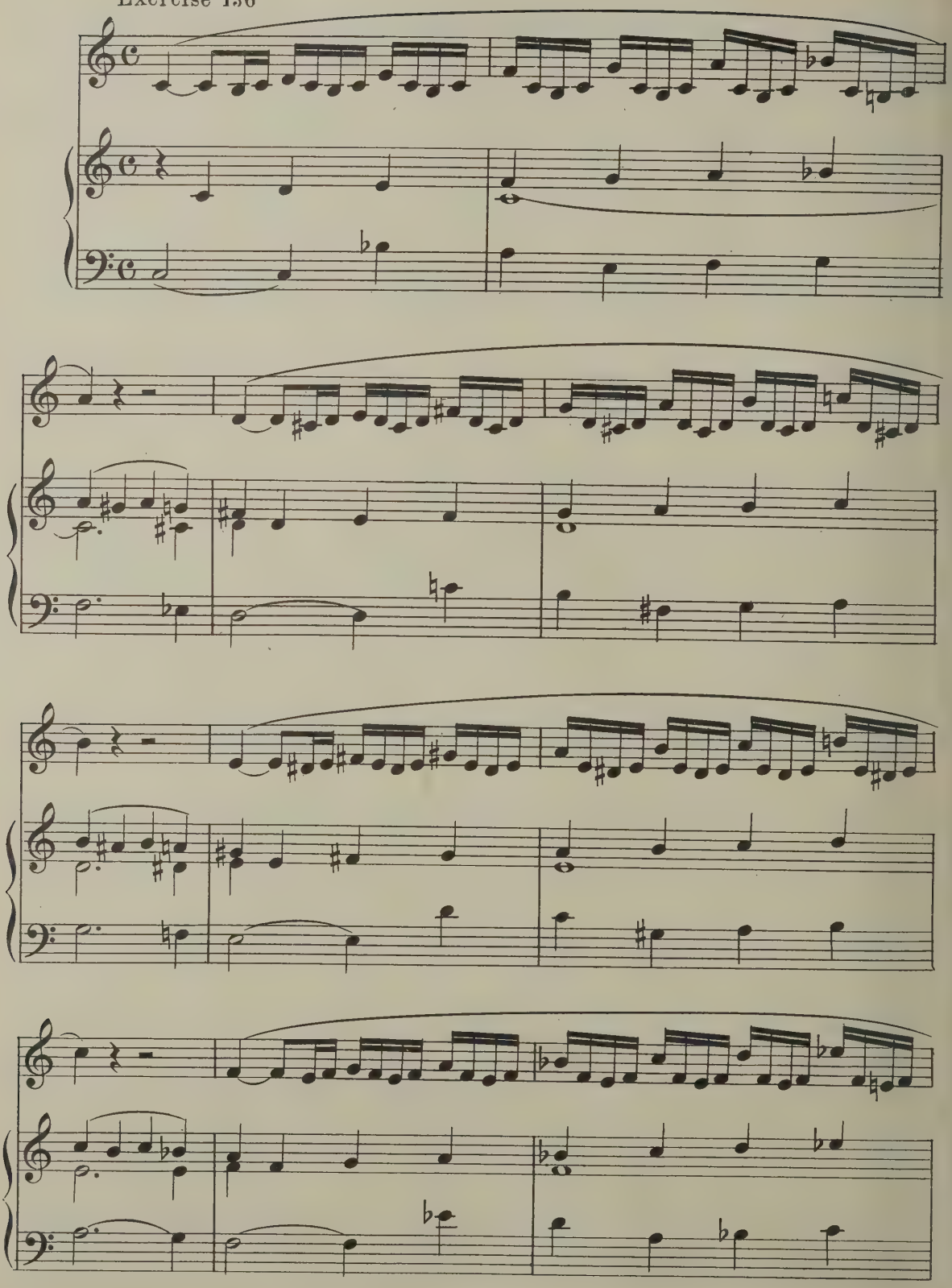
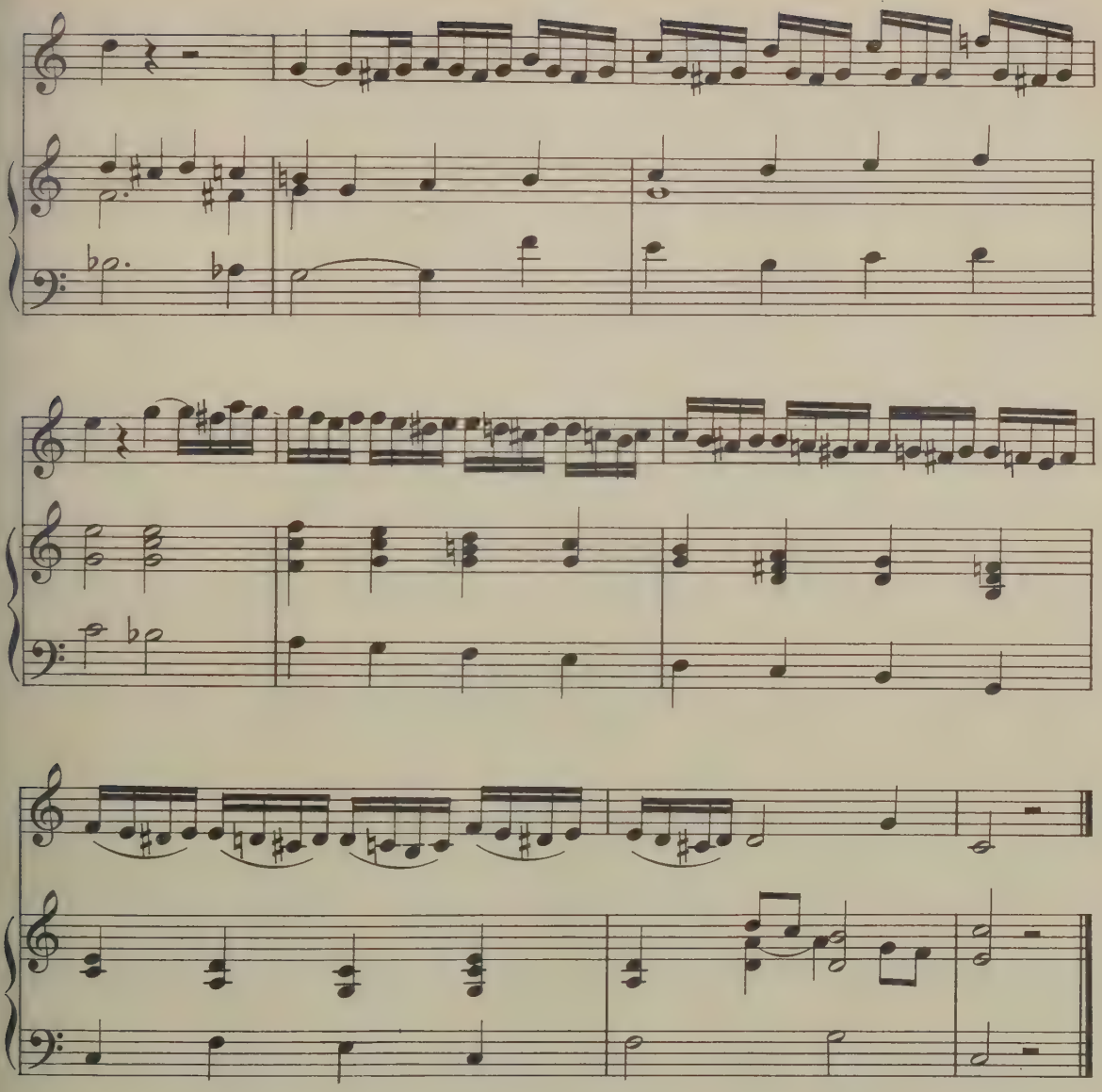
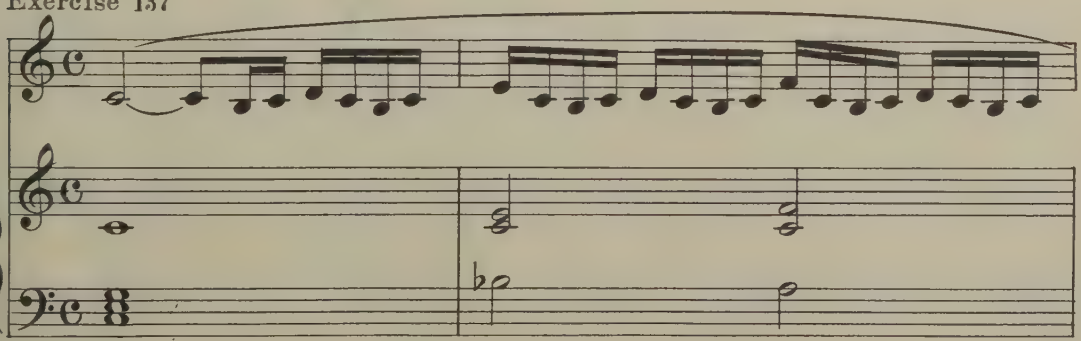
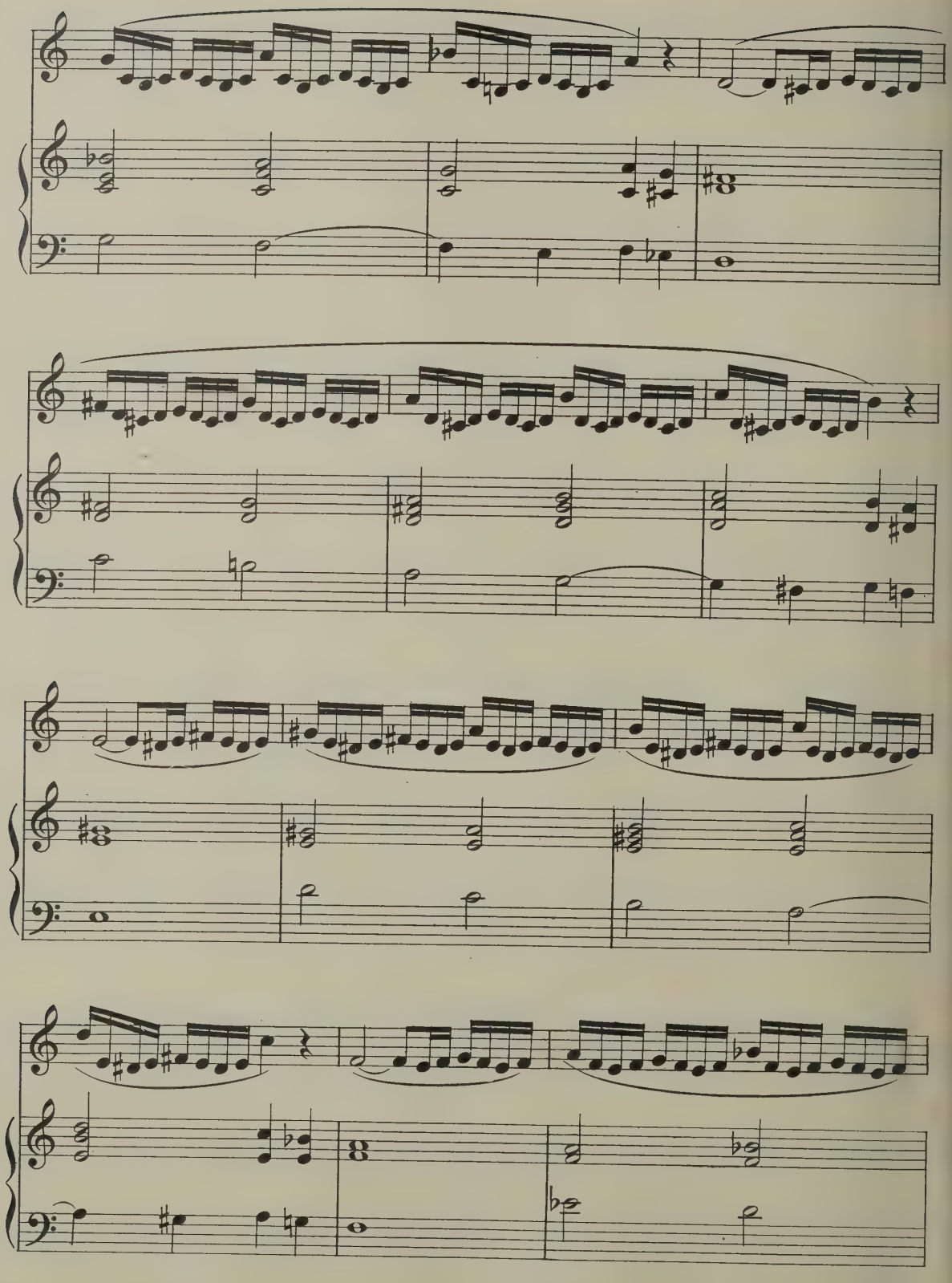
Exercise 136

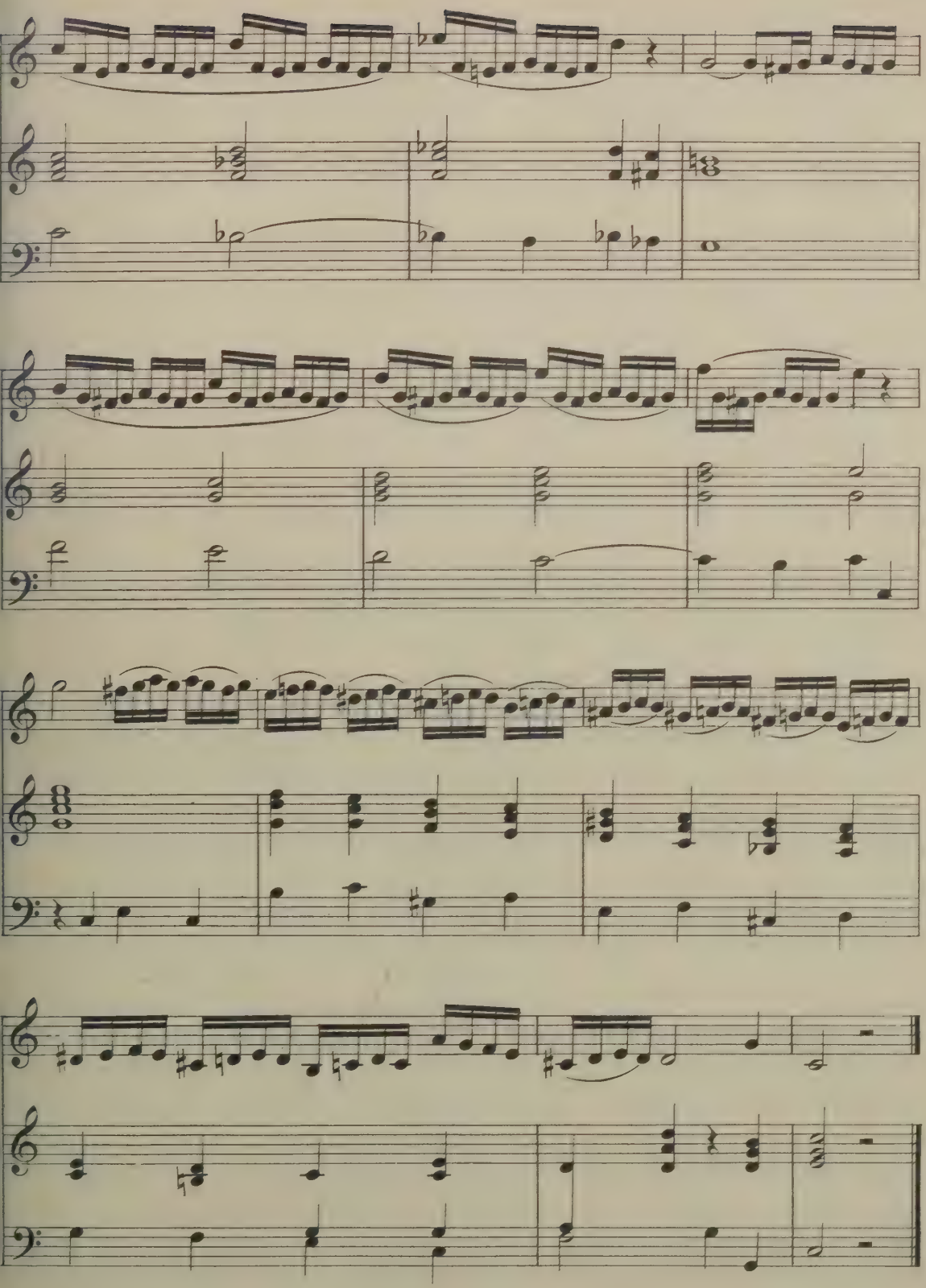




Exercise 137

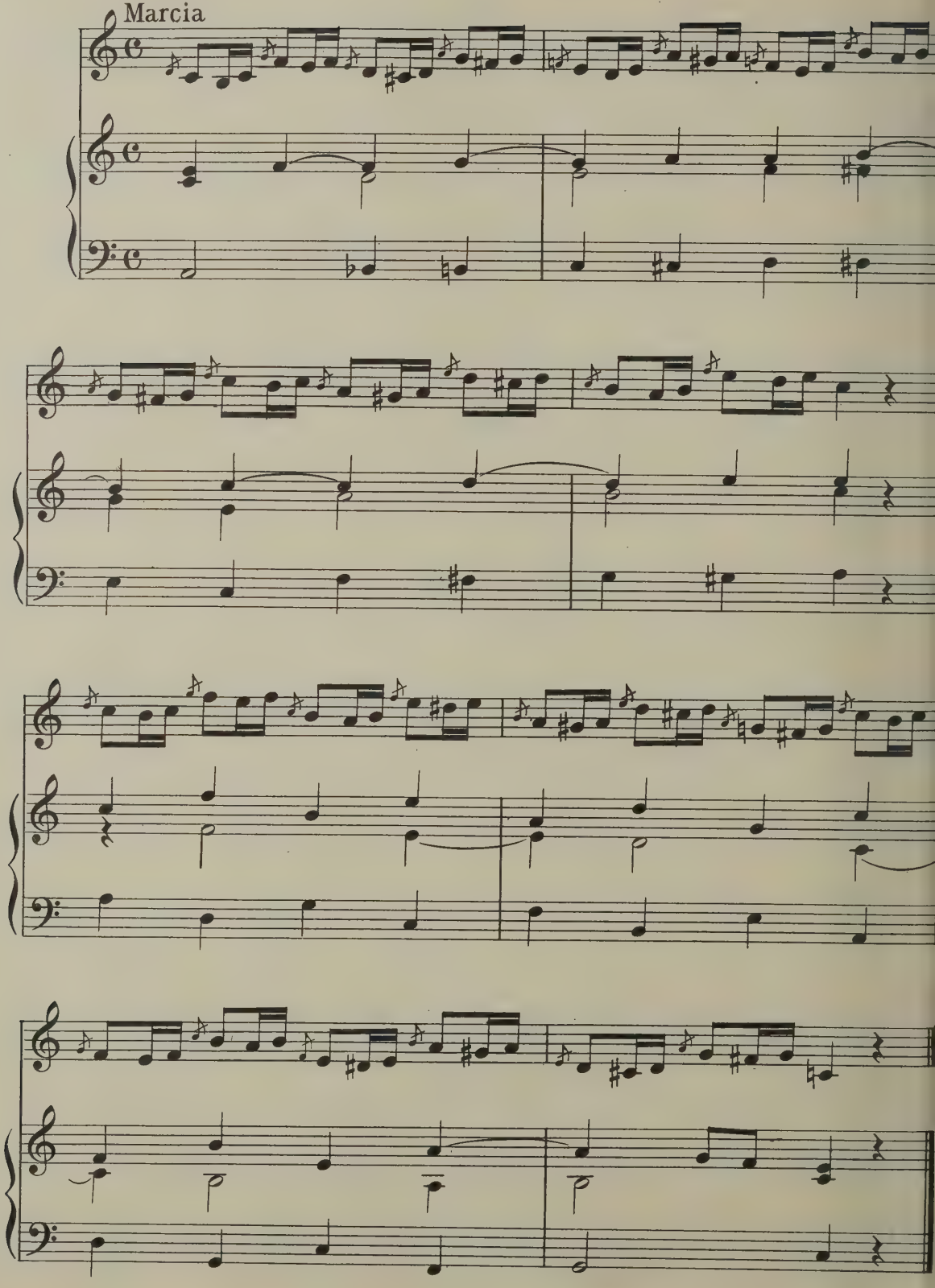


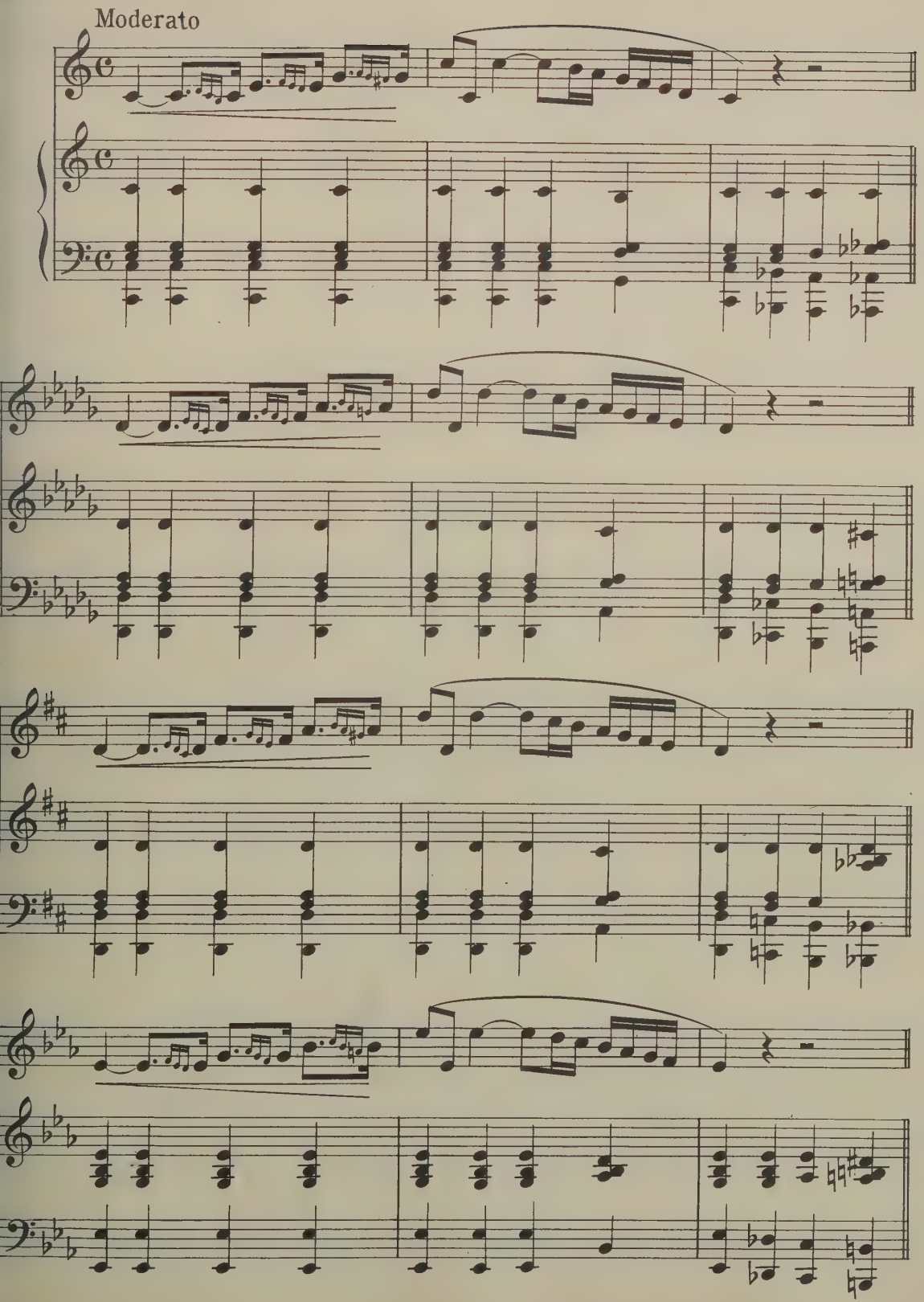


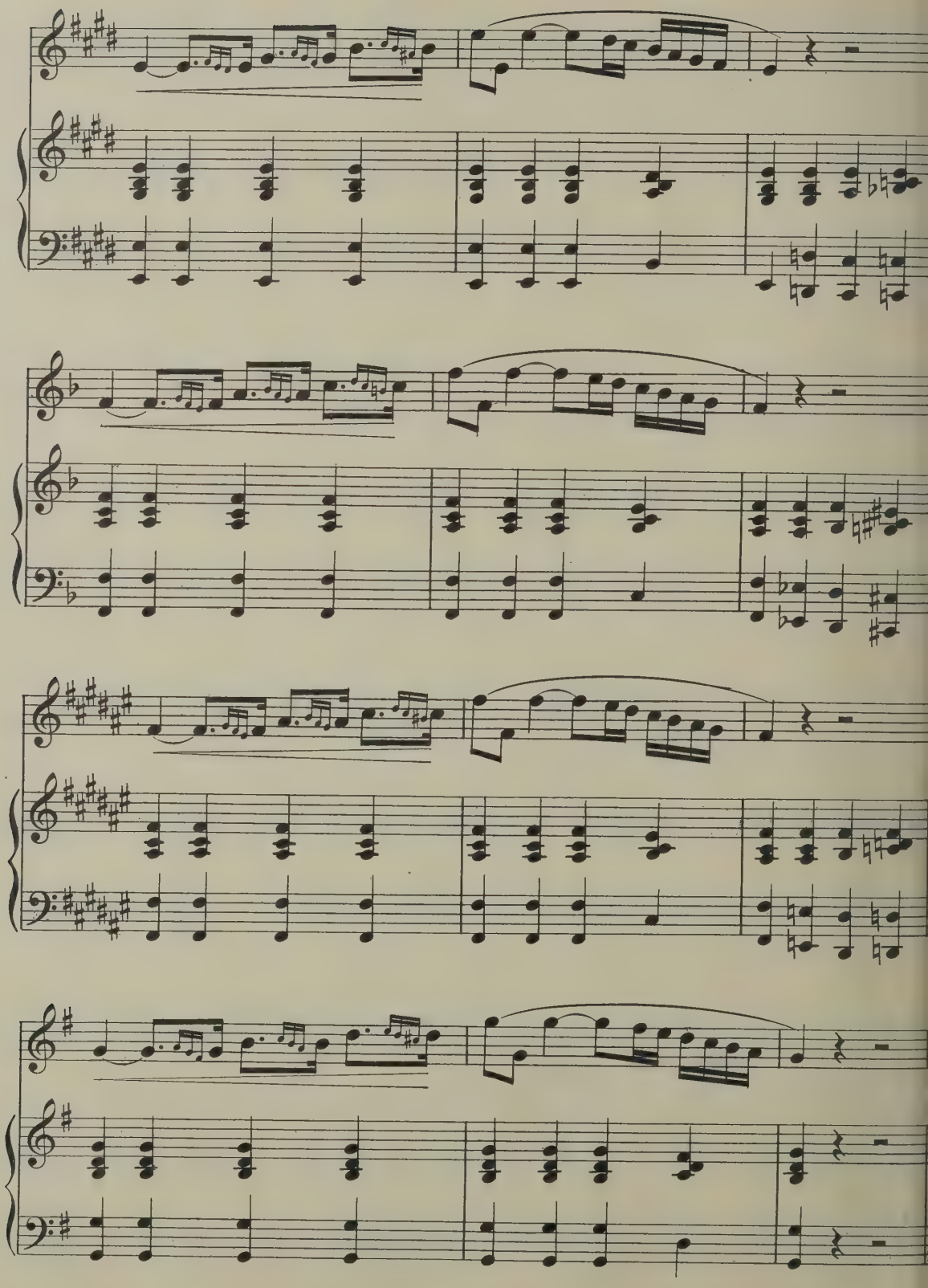


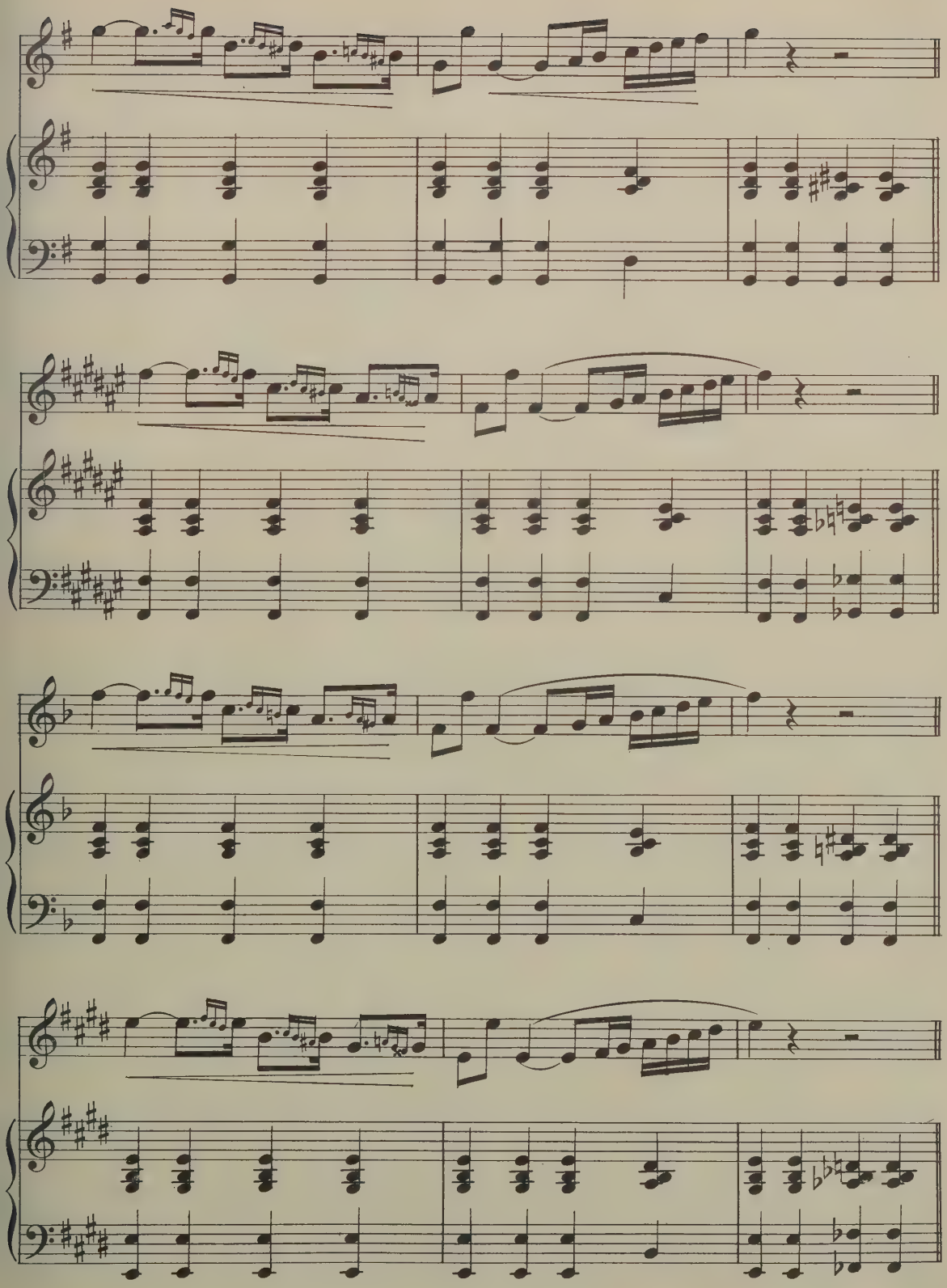
Exercise 138

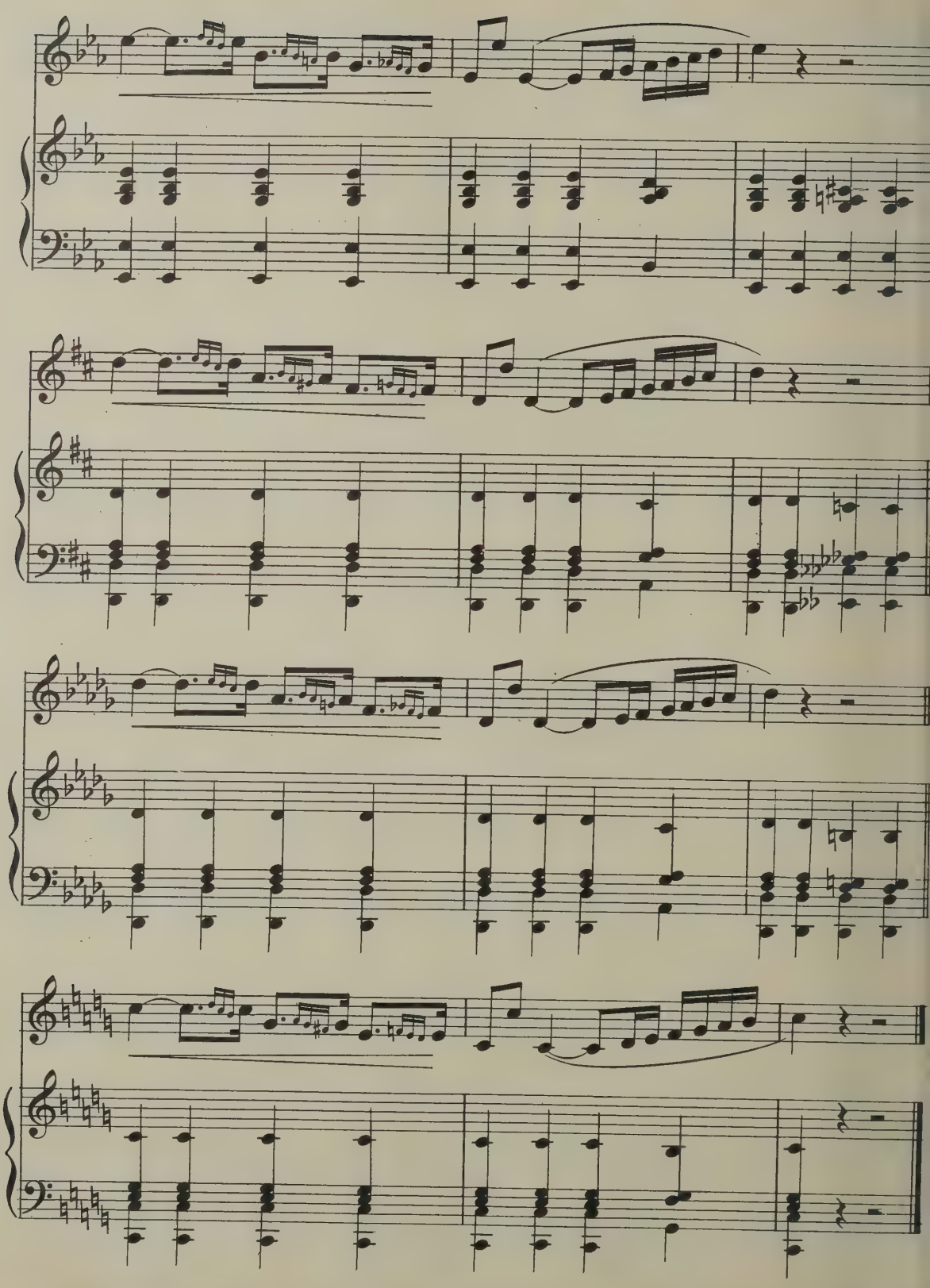
Marcia




Moderato

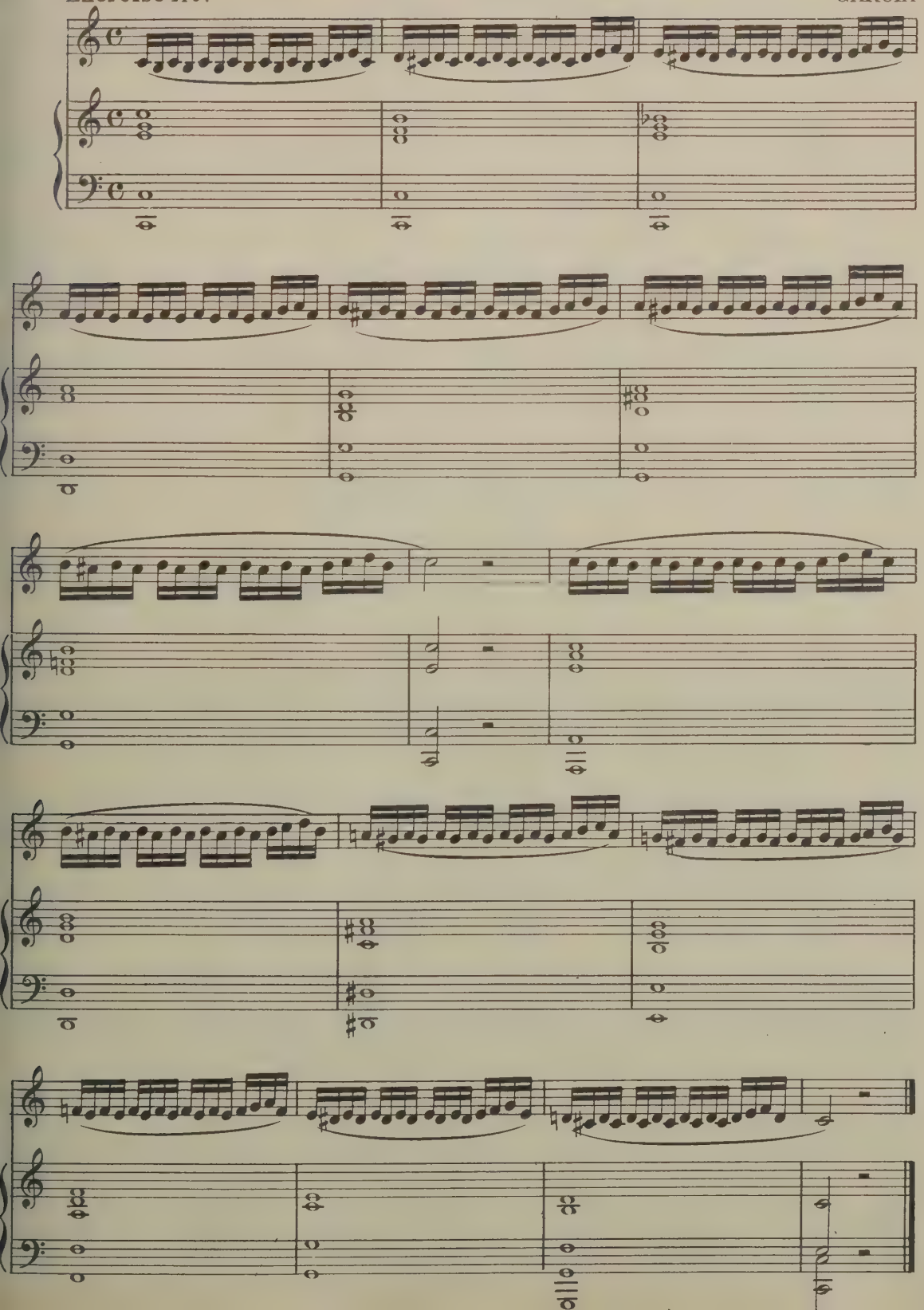




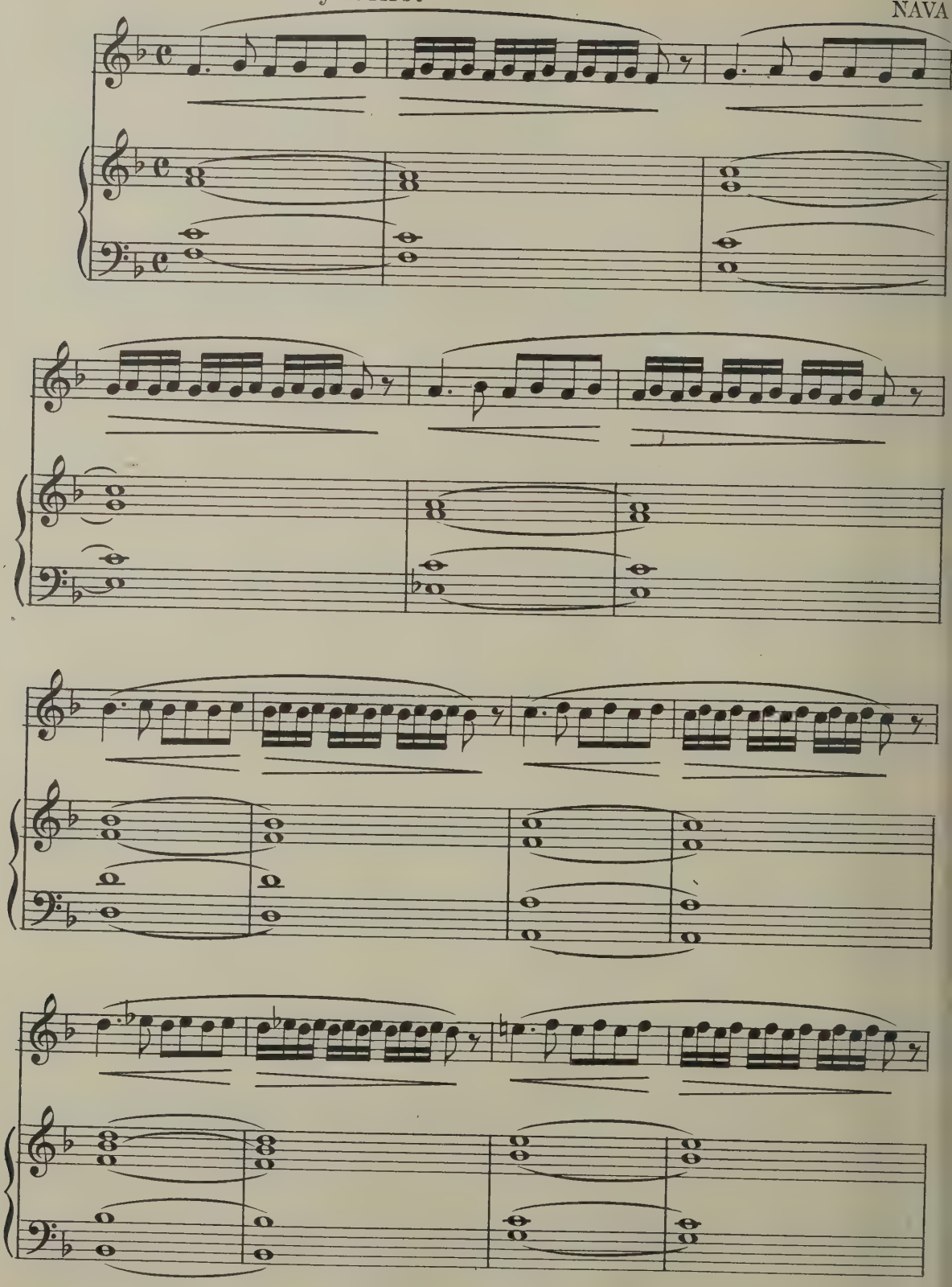


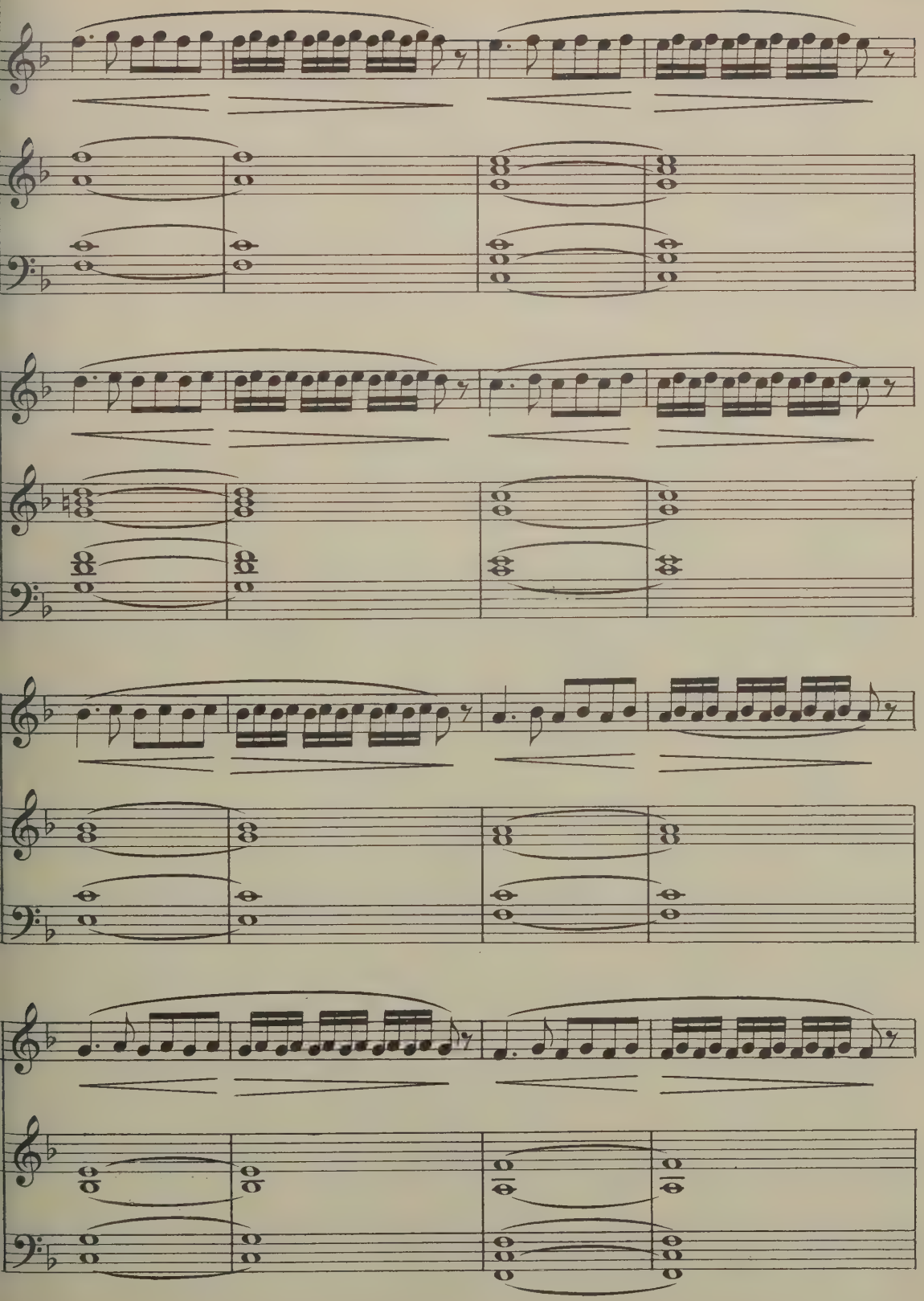
Exercise 140.

THE TRILL

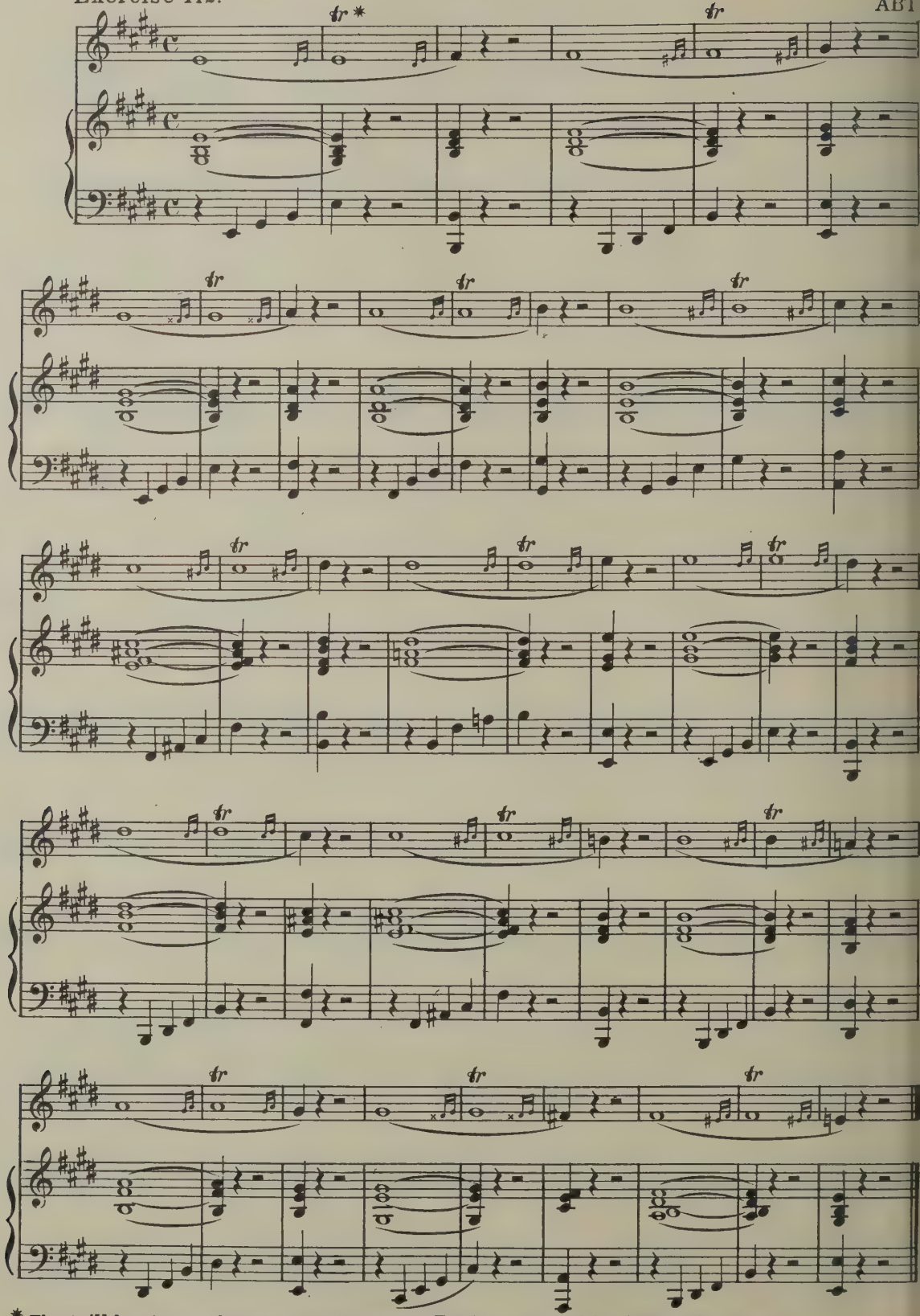


Exercise 141. Slowly at first



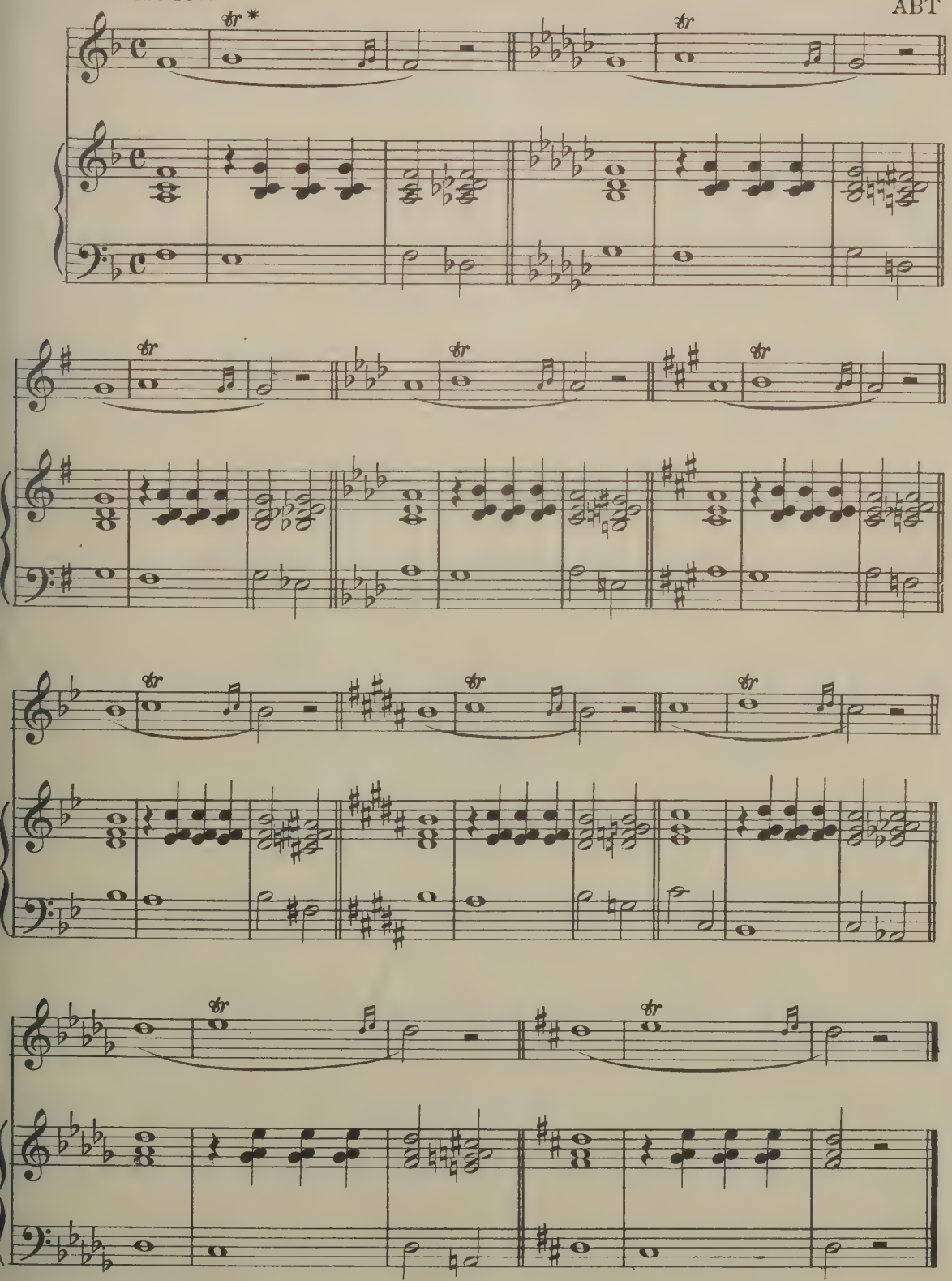


Exercise 142.



* The trill begins on the upper auxiliary note F and is executed in sixteenth notes

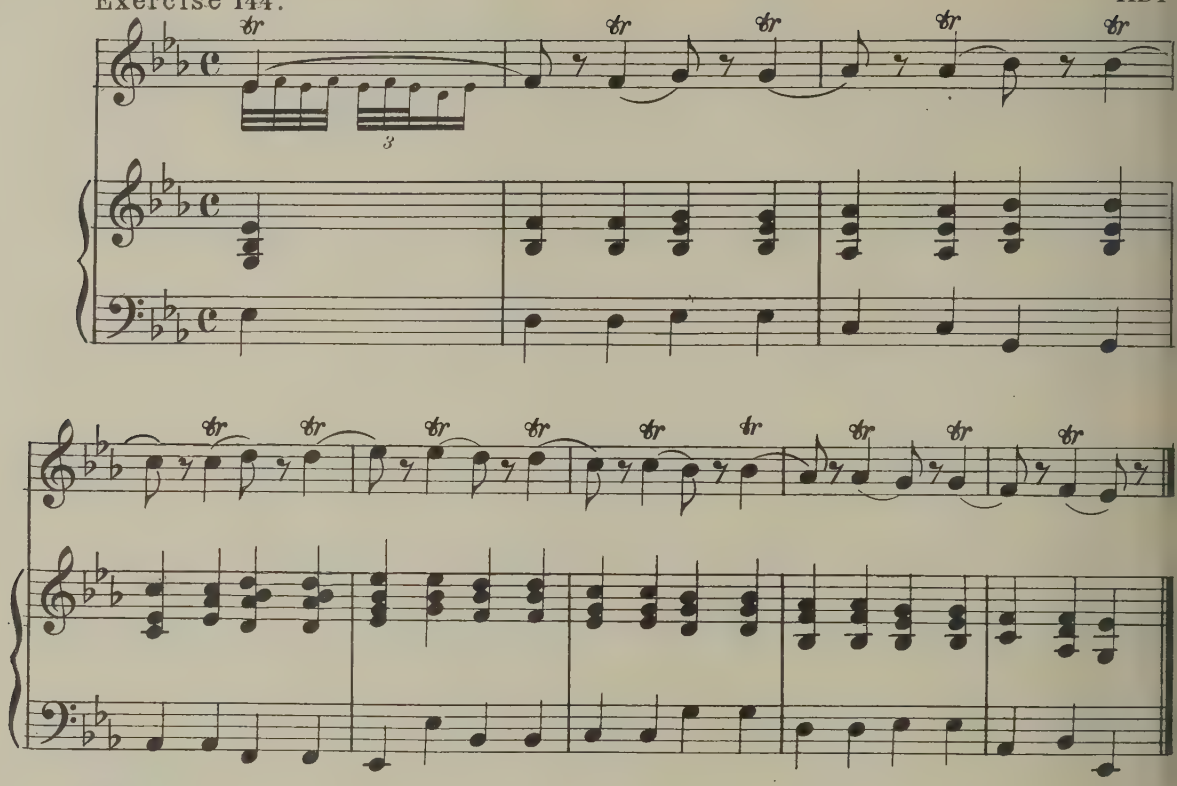
Exercise 143.



* The trill begins in the principal note, G. The group on the fourth count will consist of five notes:

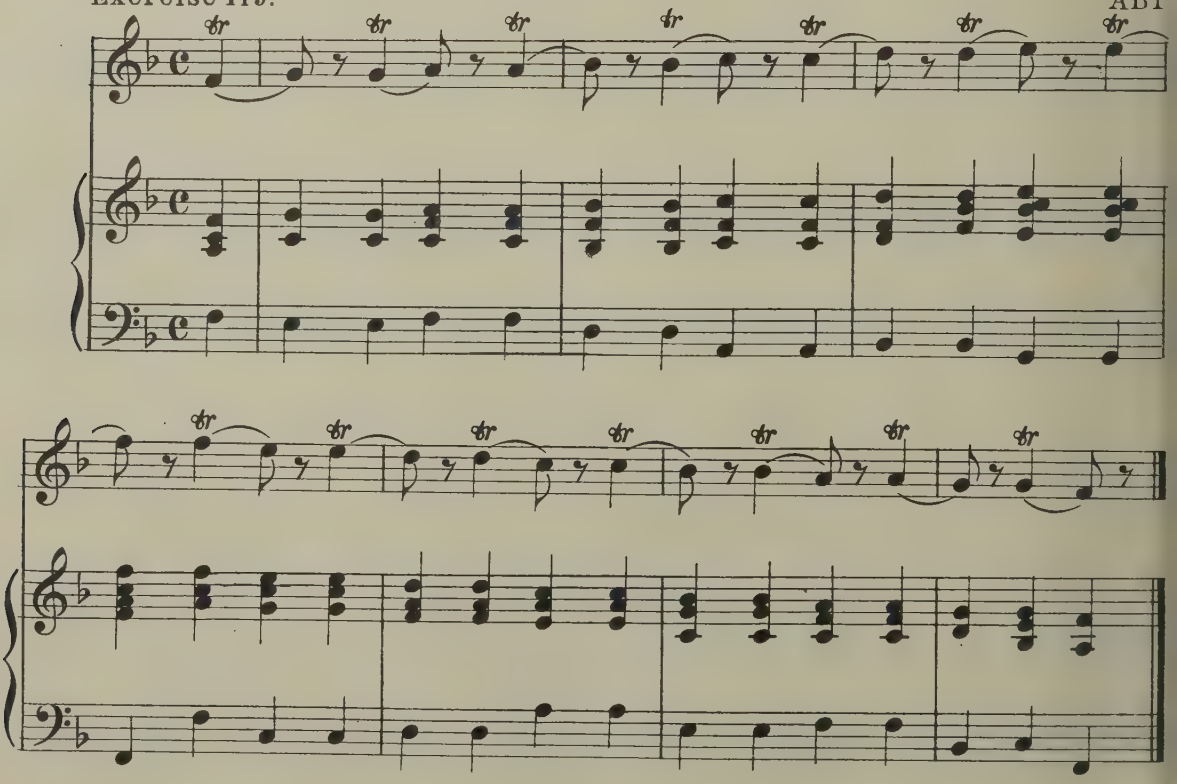
Exercise 144.

ABT

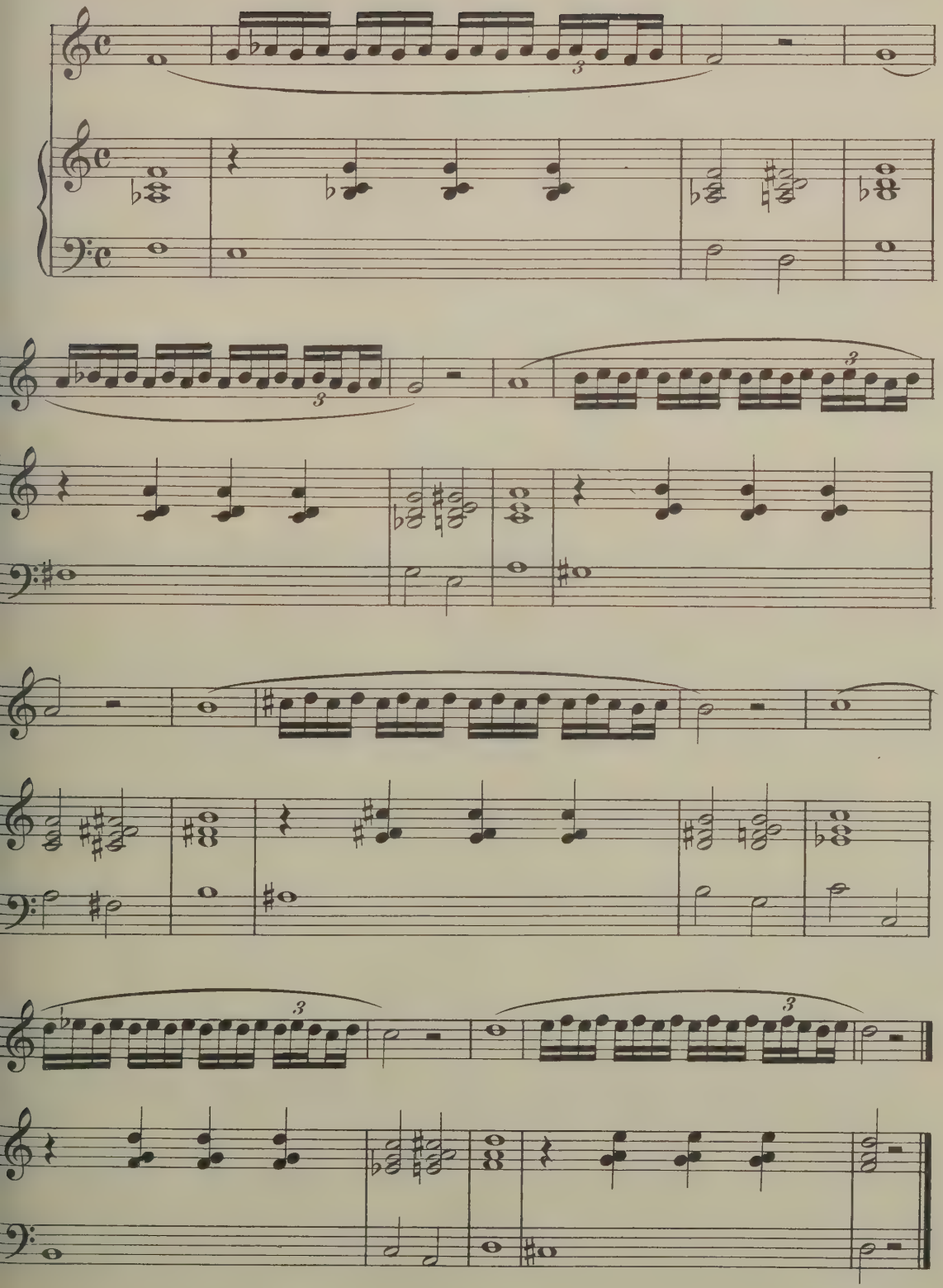


Exercise 145.

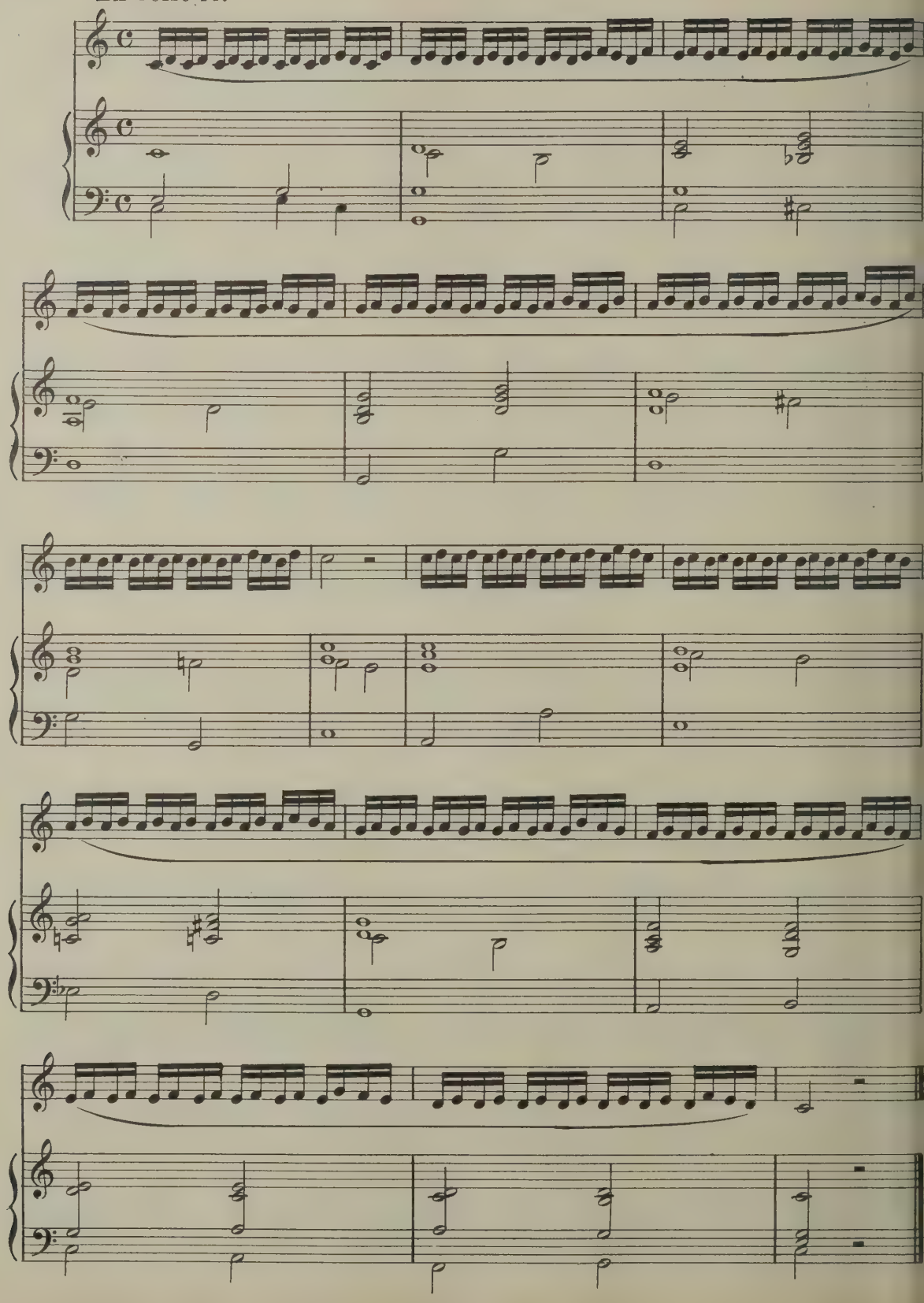
ABT



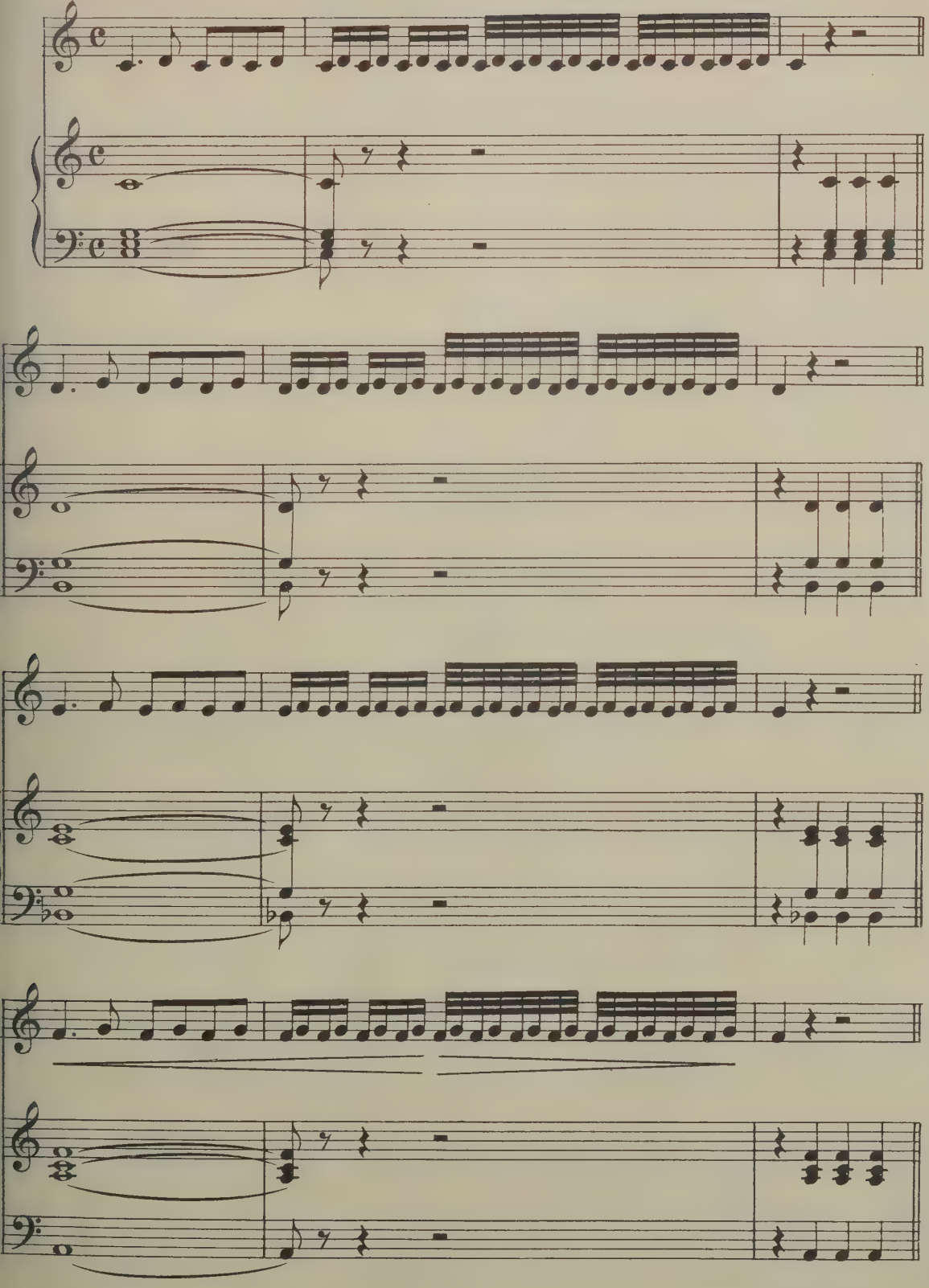
Exercise 146.

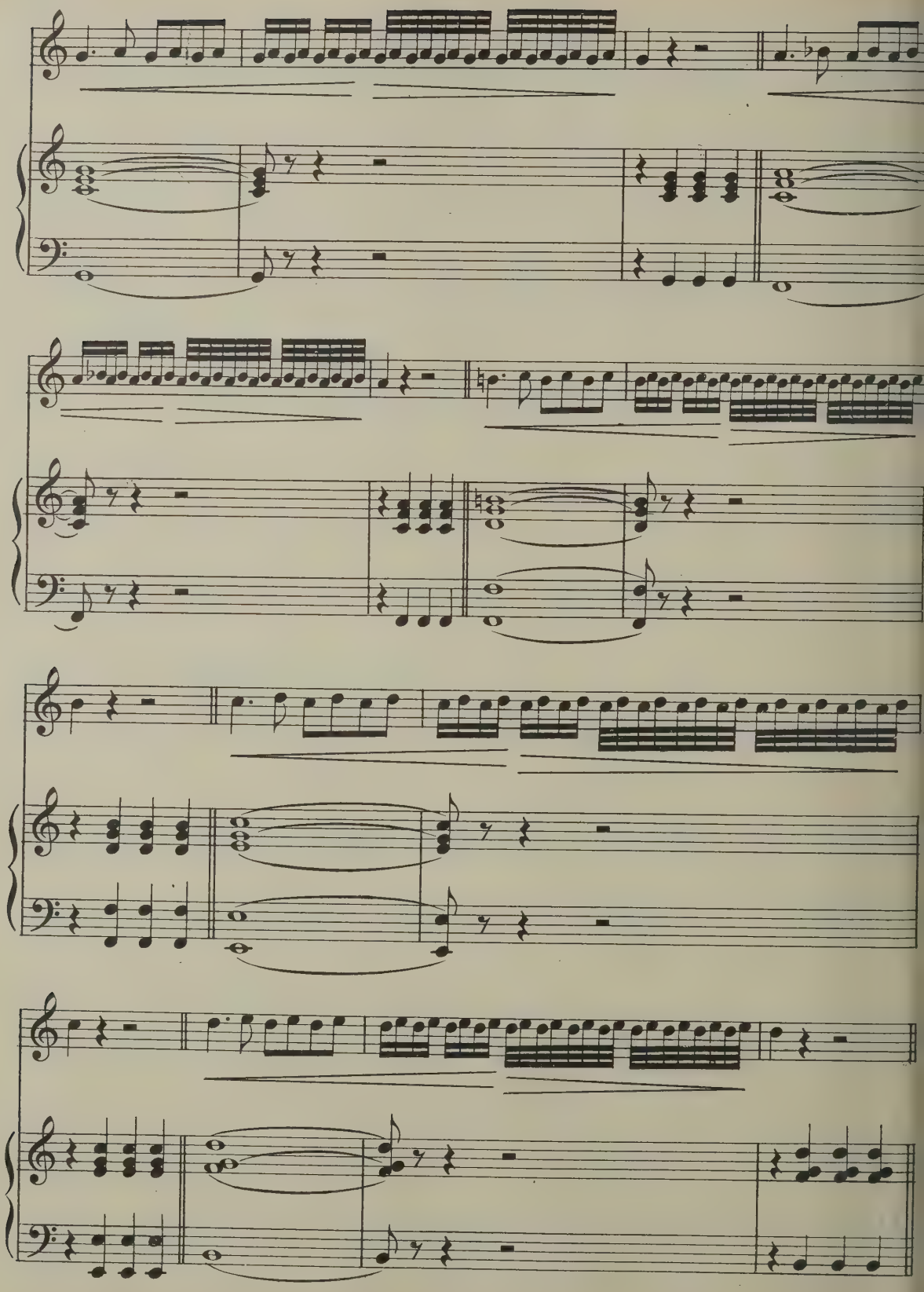


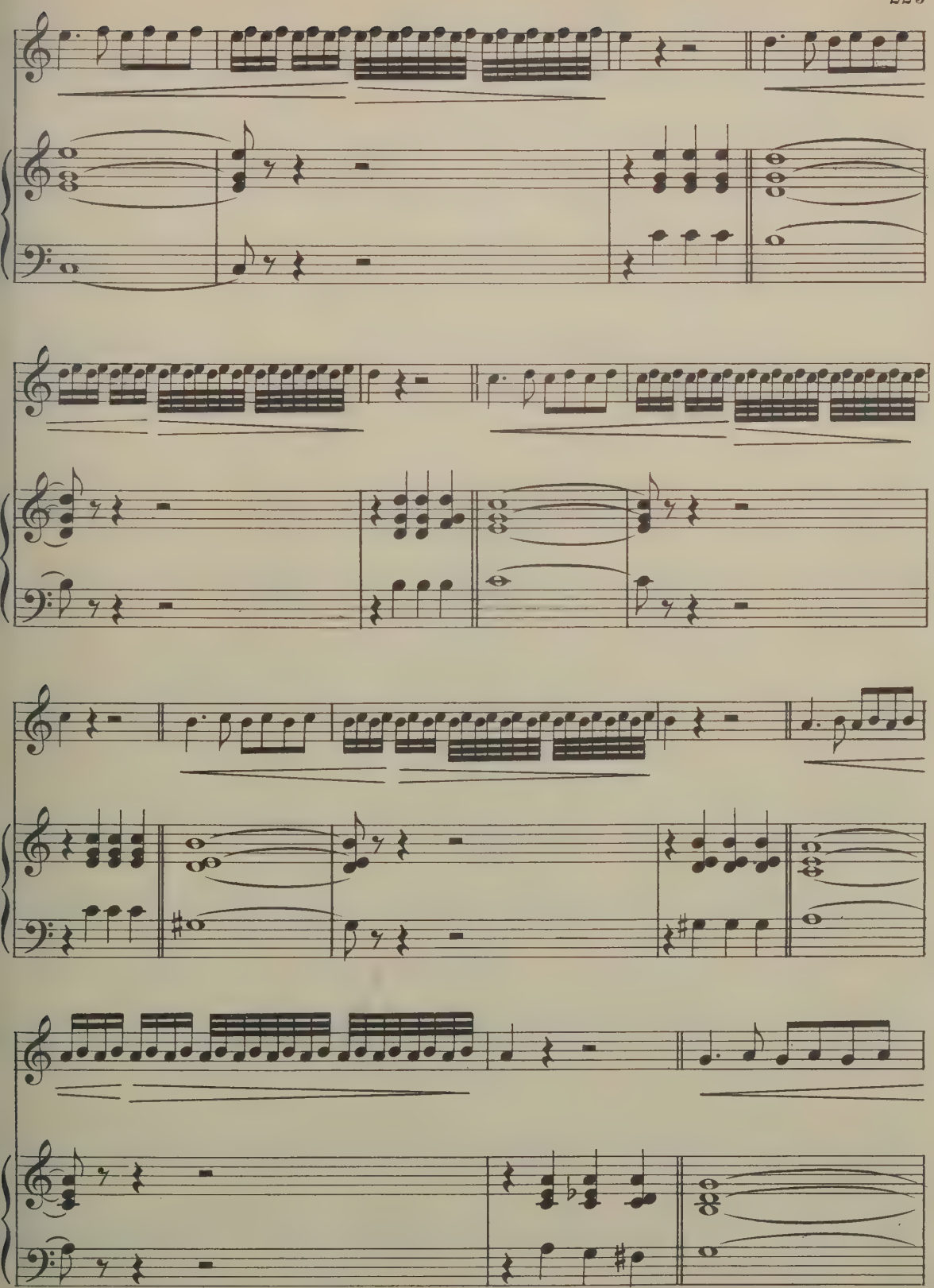
Exercise 147

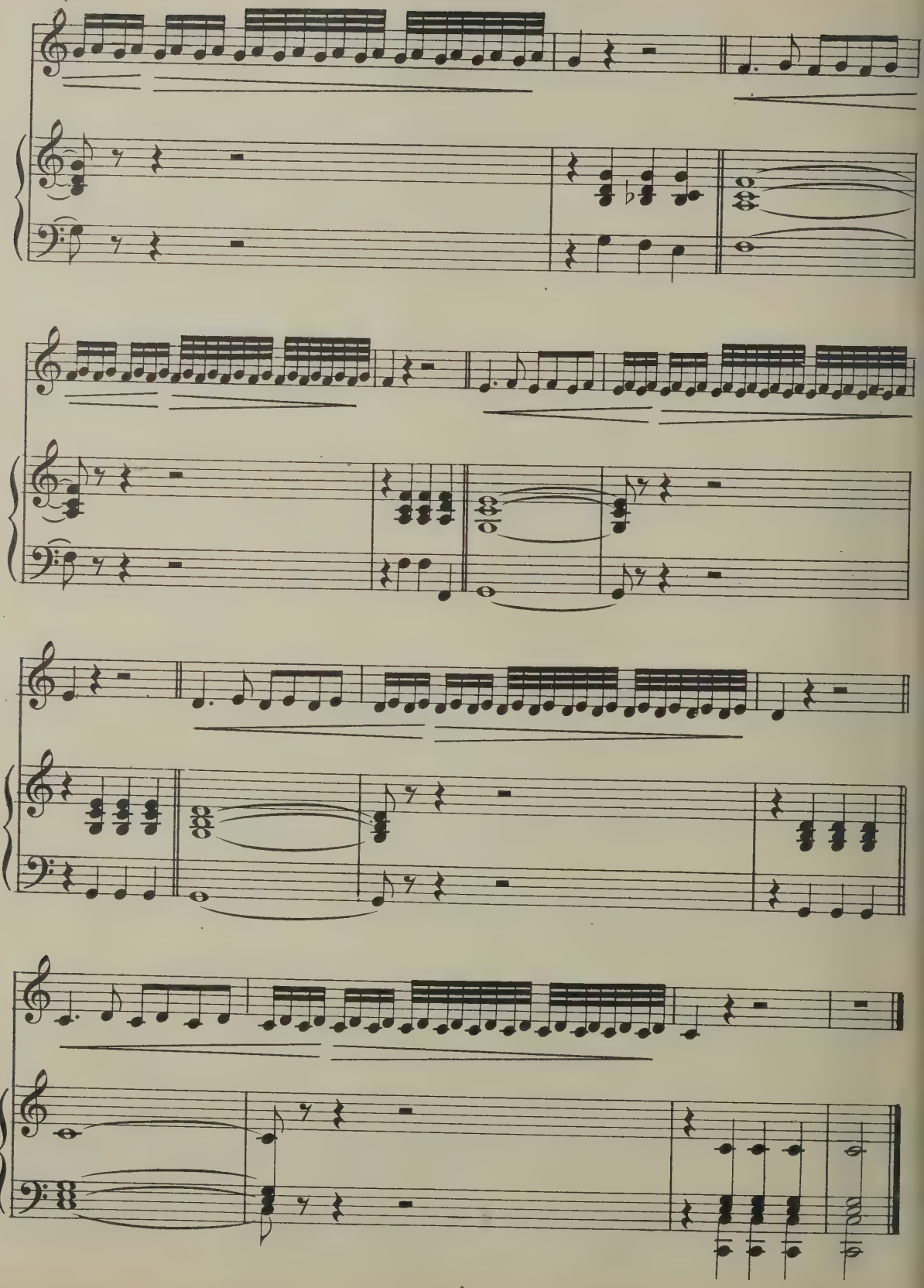


Exercise 148:

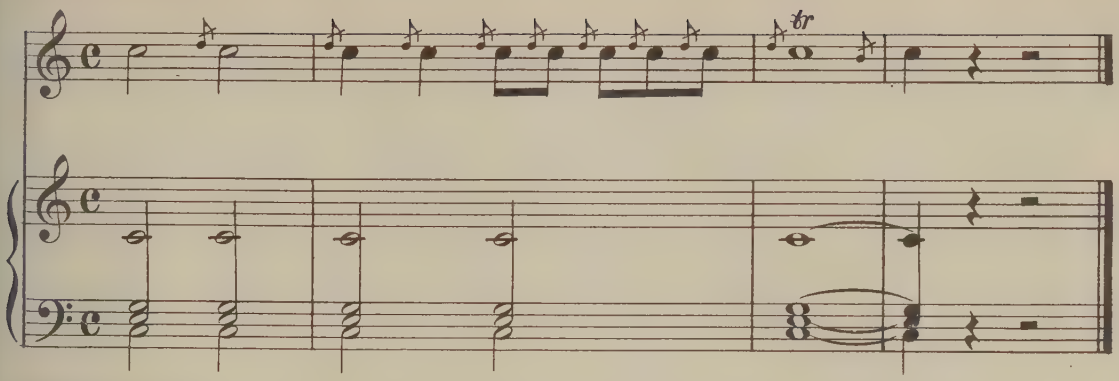




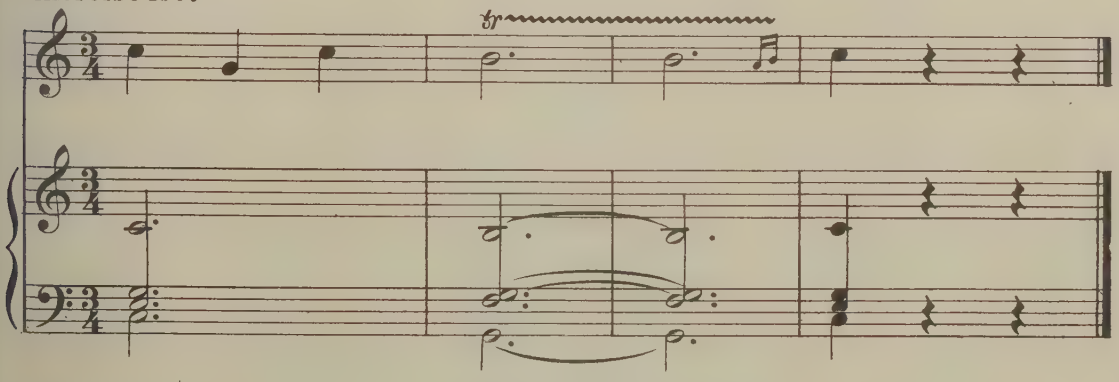




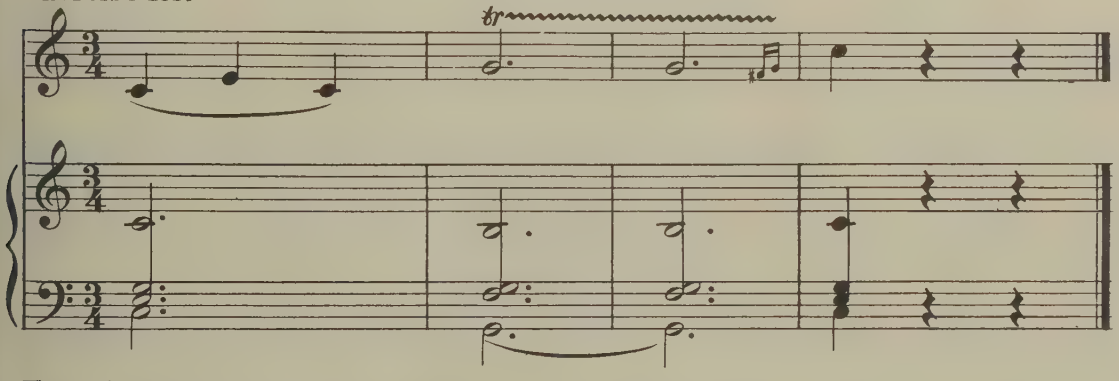
Exercise 149:



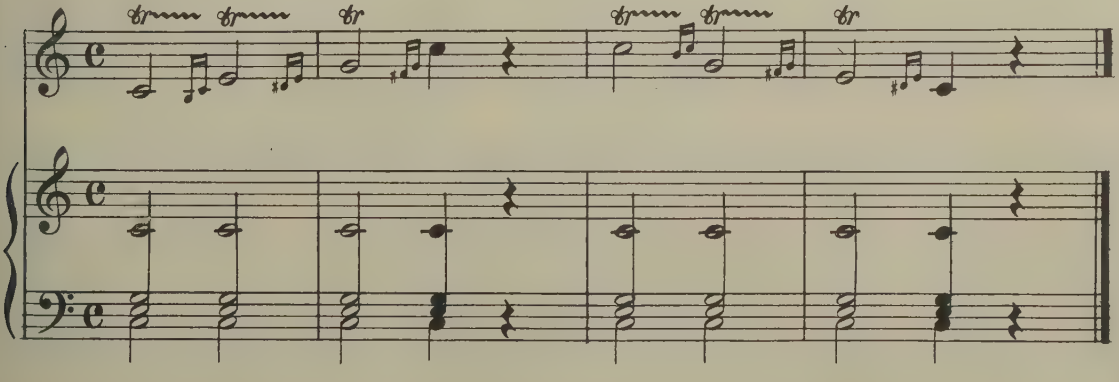
Exercise 150:



Exercise 151:

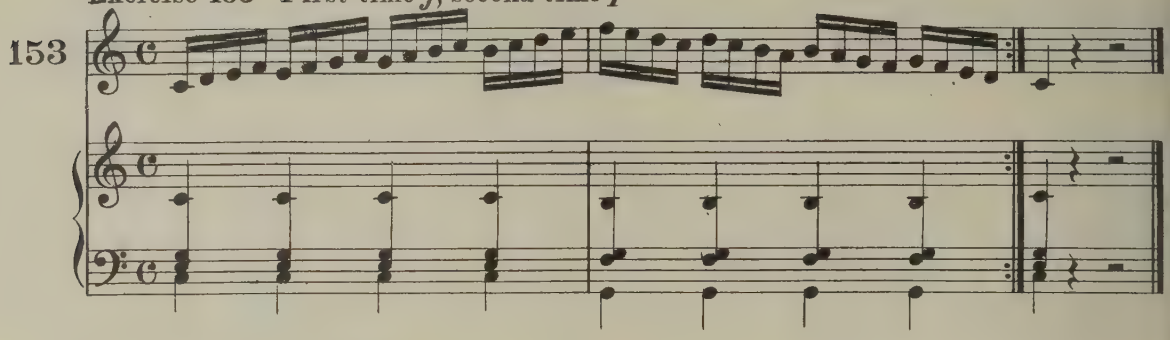


Exercise 152:



Exercise 153 First time *f*, second time *p* ESCALAIS and GRANIER

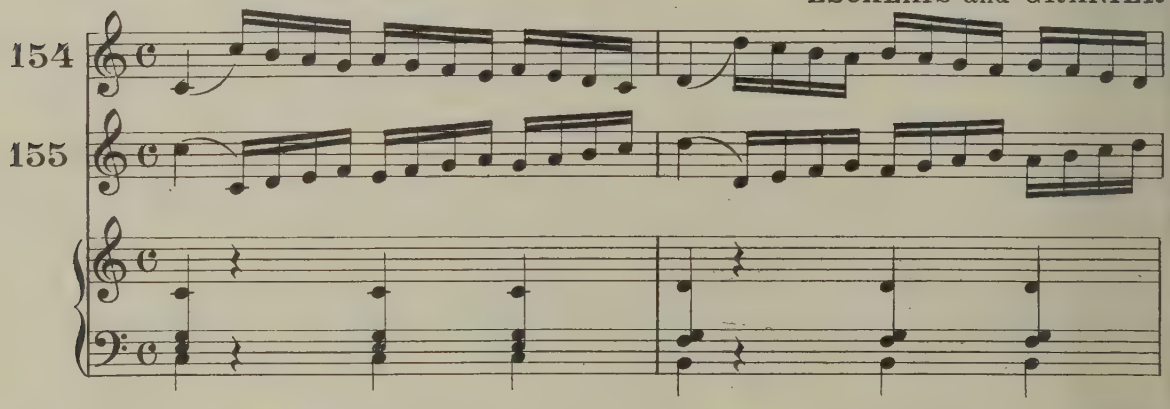
153

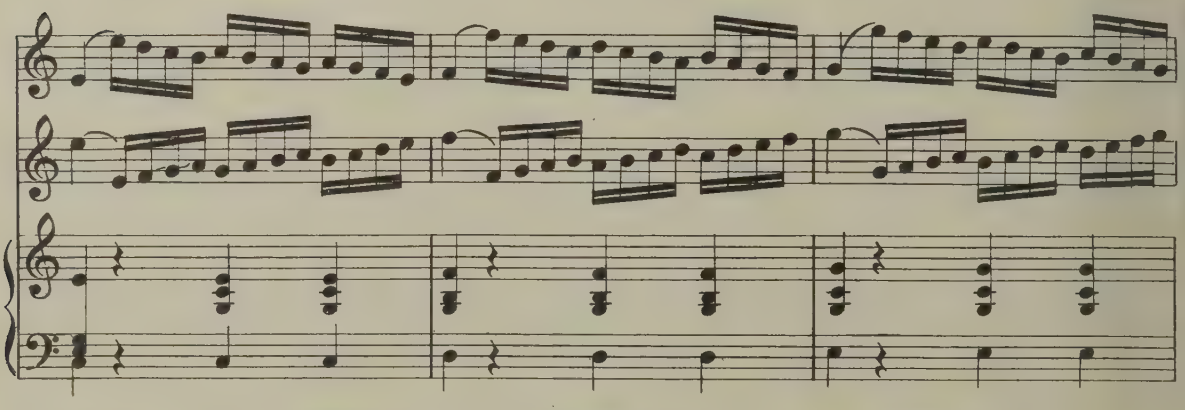


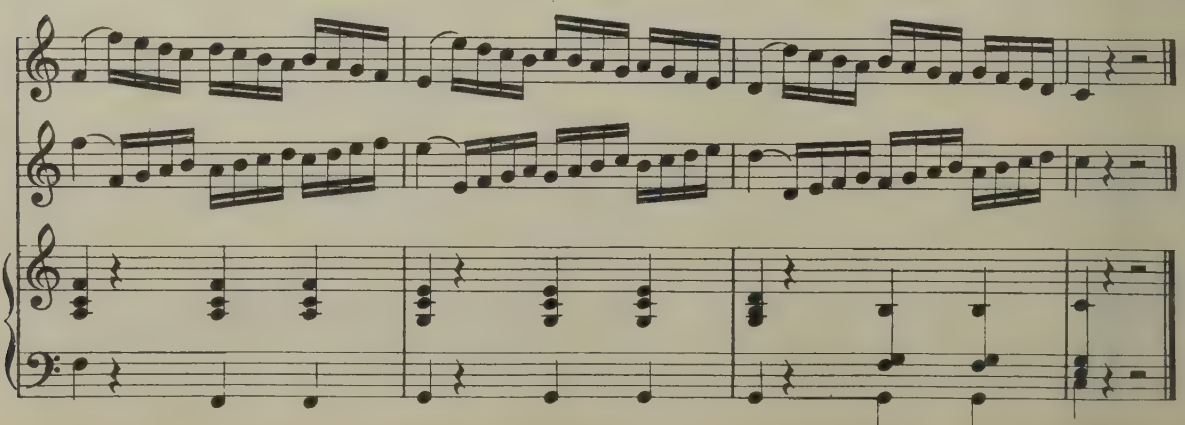
Exercises 154 and 155 ESCALAIS and GRANIER

154

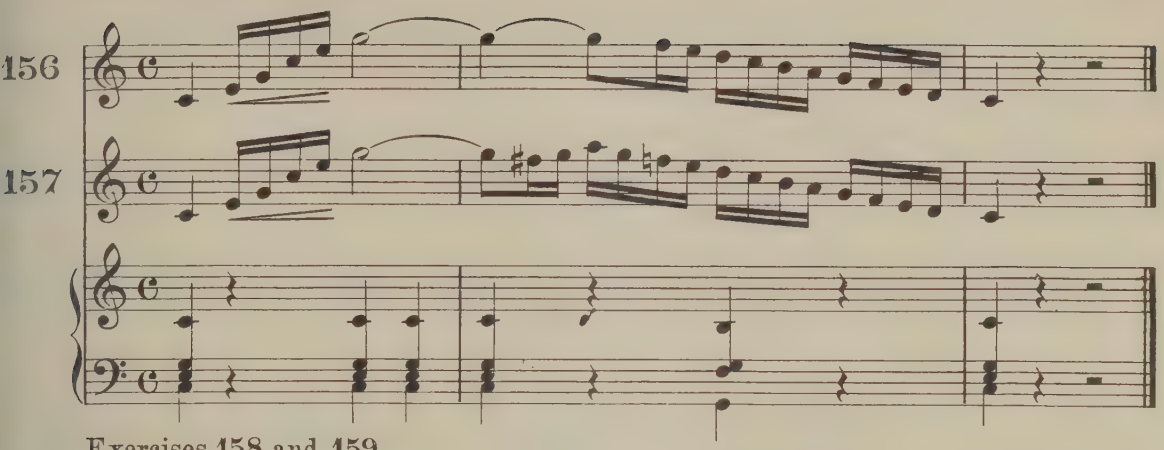
155



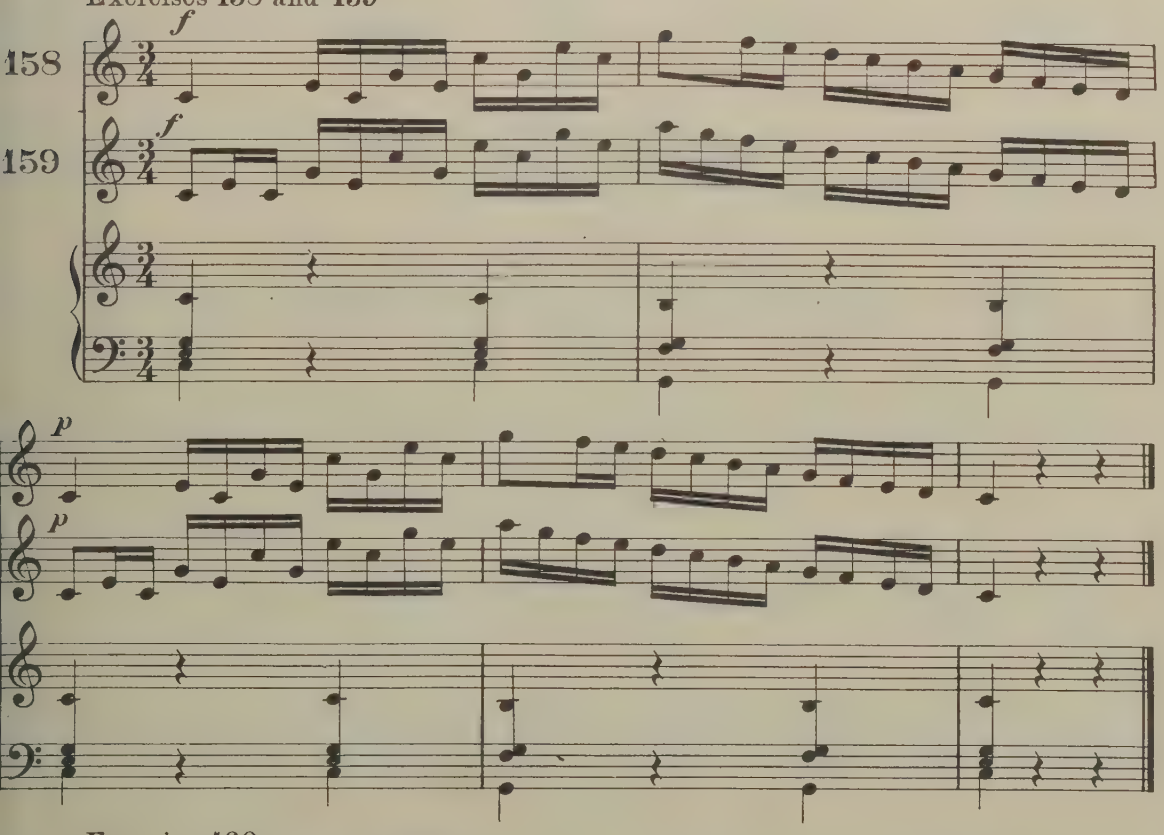




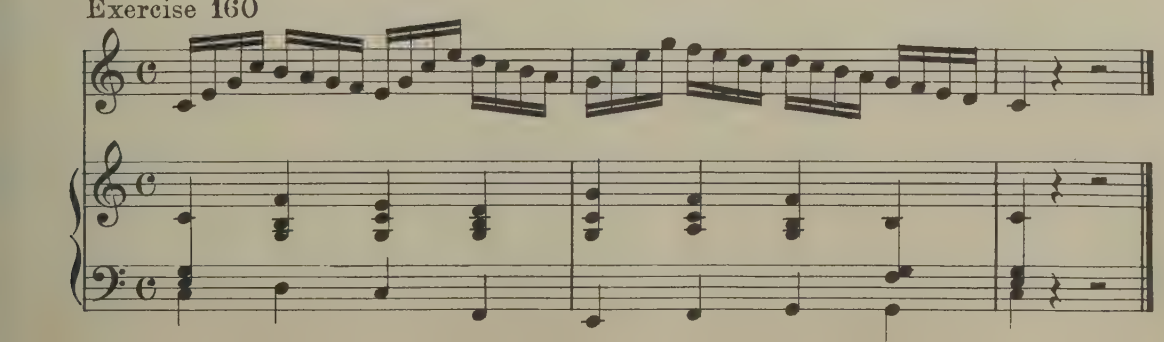
Exercises 156 and 157



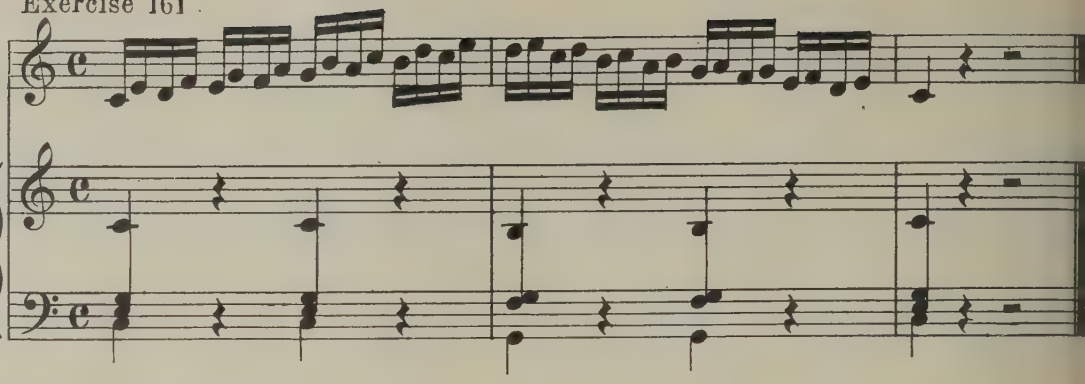
Exercises 158 and 159



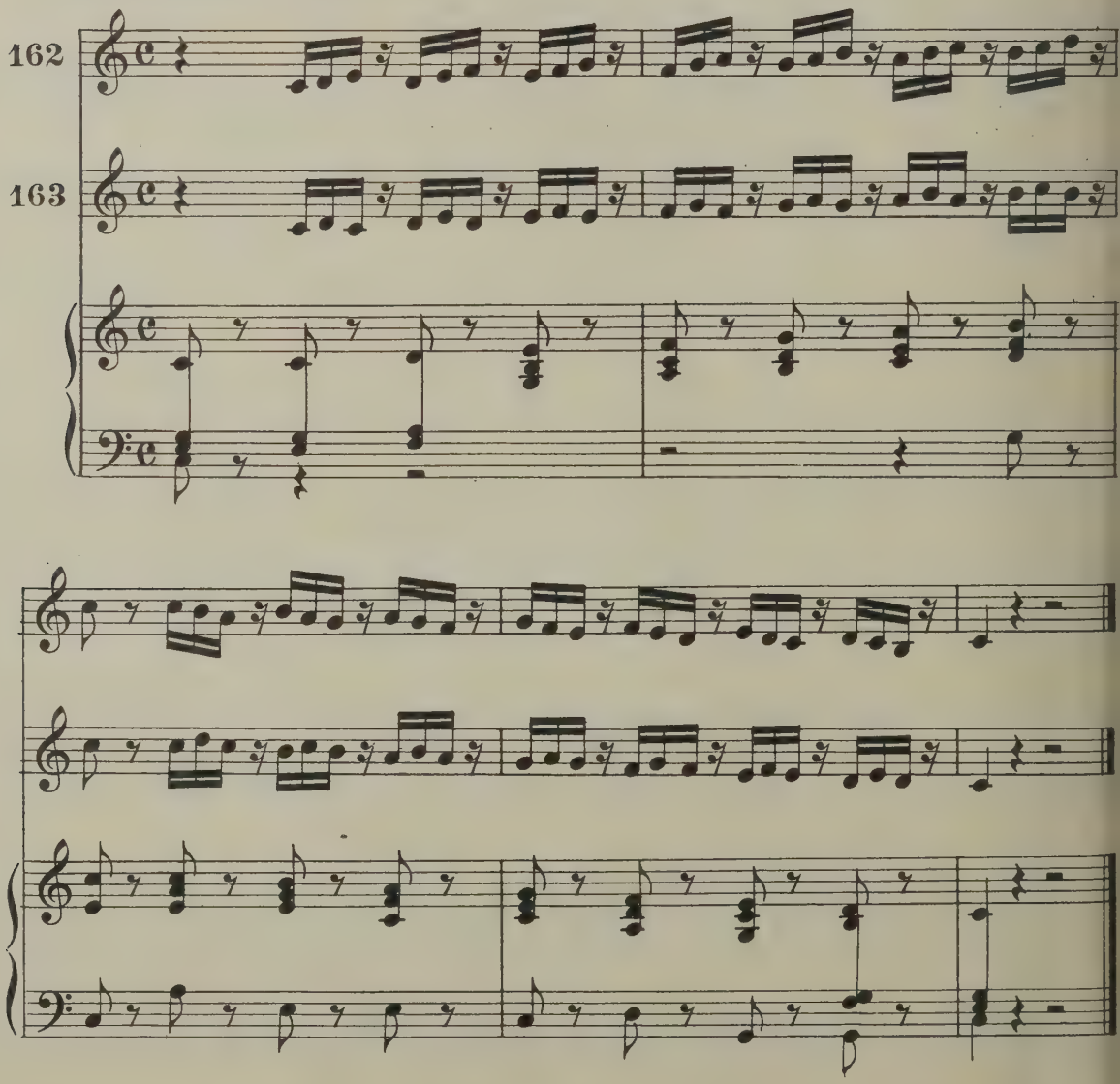
Exercise 160



Exercise 161



Exercises 162 and 163



VOCALISES

Introduction

VOCALISE is a French term for an exercise of music intended to be vocalized. To vocalize, strictly speaking, is to sing upon a vowel, whether on one note or a series of notes, in contrast to the singing of syllables or words, as in songs. This does not, however, prevent the use of certain syllables such as *do*, *re*, *mi*, *fa*, *sol*, etc., and those identified with the name of Sieber, *la*, *be*, *da*, *me*, *ni*, *po*, *tu*.

The special requirement in vocalization is purity of the vowel-sound employed, one that cannot be too strongly demanded of the pupil. This desired purity will not be realized unless those parts of the organs of speech not concerned in making the vowel to be used are kept in a not partial, but complete, quiescent state. If the tongue, the throat, the soft palate, or the muscles of the lips and cheeks are used unnecessarily the tone will be tonguey, throaty, veiled, or hooty. The earnest pupil will never be satisfied with half-attention to his work, or superficial concentration on the task in hand.

Generally speaking this ease and freedom in the use of the organs of speech is a condition which is—or should be—brought about by the use of exercises, especially those which consist of the scale or scale fragments. It is by this preliminary study that the singer is prepared for the increased demands of vocalises, themselves a necessary preparation for the singing of words in songs. To quote from an article in *The Musician*, by Arthur de Guichard:

"The first object to be gained by the use of those compositions called vocalises is to put into practice, in the singing of airs or 'tunes,' all that has been learned in the execution of the slow scale, both with regard to purity of tone and purity of vowel, together with perfect equality throughout. Technically expressed, the first object aimed at is to obtain a pure legato."

In the paragraph above emphasis is placed on the singing of slow movements at first. In general it is good pedagogy to use only vocalises in slow or moderate tempo at first. Agility should be a second consideration and should not be attempted in vocalises until the student can maintain purity of vowel sound from the beginning to the end of a phrase. If he has not acquired this skill in his preliminary practice special effort is to be made before going very far in the study of vocalises with their longer phrases.

The following suggestions are offered to teachers in regard to the use of vocalises. (It is assumed that every teacher makes more or less use o vocalises—more rather than less. In many re spects they are a parallel to the étude which is con sidered so indispensable in piano instruction.)

1. The teacher must listen with great keenne for possible variations of vowel quality due t faulty action of throat and tongue, imperfec breath-control, for variations due to change o pitch, particularly to skips, etc., and decide as t the reason for all errors, and how to correct th latter.

2. The teacher must have a definite idea as t the pedagogic purpose of a vocalise he wishes t use and how it is to be presented to the studen he must make this purpose clear.

3. The teacher must have a clear conception o the technical problems involved in a vocalise, an see that the student understands what he is ex pected to do.

4. In making a teaching outline of a vocalis the teacher should analyze the entire number t locate points of special difficulty such as will re quire a greater amount of understanding and mor practice than other passages.

5. Such points of difficulty should be explaine to the student that he may work more intelligentl and be prepared for the difficulty when he reache it. He must be taught to think and look ahea and to know what he is going to do. This is funda mental training in concentration and is essential i all study.

6. Methods of practice which will enable th student to overcome difficulties of various kind should be stated and illustrated by the teache

7. These difficulties may be a matter of:

a. Legato connection.
b. Tendency to "scoop."
c. Breath-control.
d. Intonation.
e. Maintenance of vowel quality.
f. Freedom of throat and tongue.
g. Blending of registers.
h. Attack.
i. Tone quality.
j. Tones in the extremes of the compass.

Many of these difficulties and others not in cluded above will be met with in vocalises. It is definite obligation on the teacher to point ou troublesome places and show how the difficultie are to be overcome.

In the preface to his book "Six Vocalises-Exer cises," Eugene Crosti writes: "In general what i

e end which one expects to reach in using vocal-
es with pupils? It is to teach them to sing.
erhaps this is true in a certain measure, but in
ery case, according to our opinion, vocalises
nnot be learned except from the purely instru-
ental point of view. Granting this we ask our-
lves if a singer ought to sing like an instrument.
e think not.

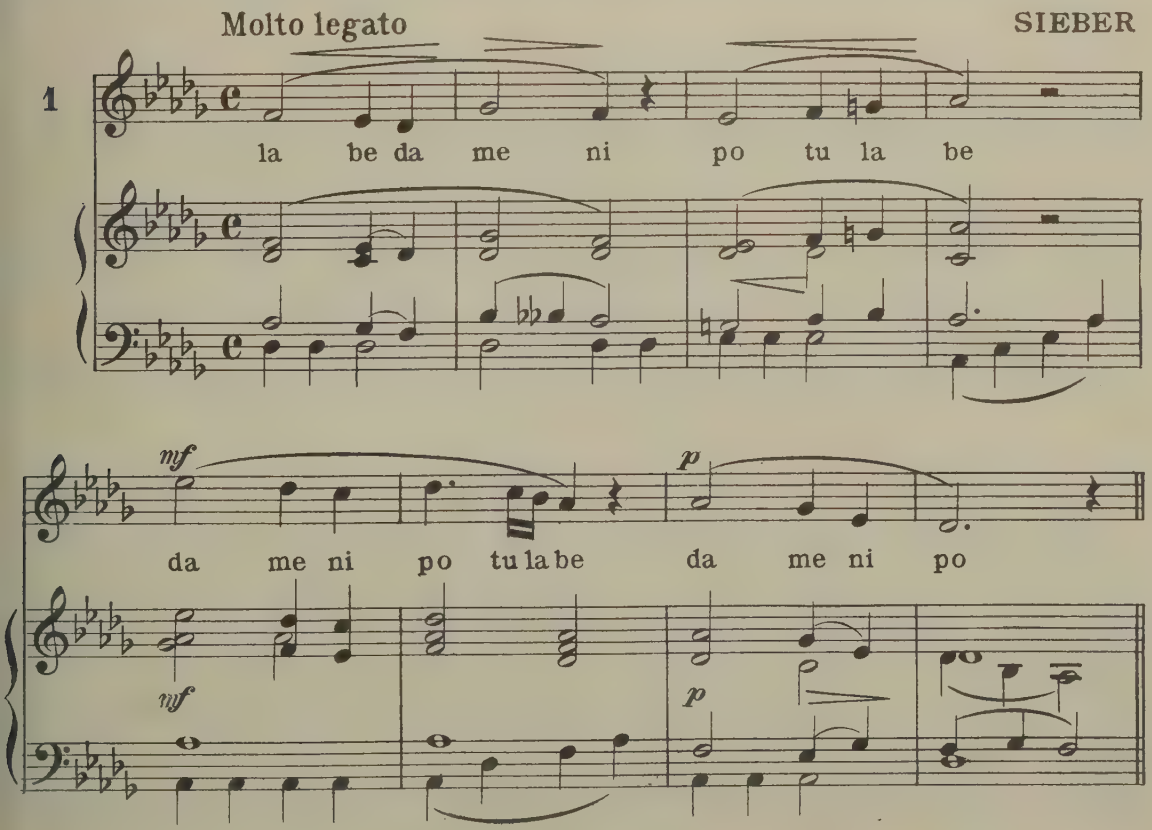
"Upon his instrument a virtuoso is able to inter-
et a musical phrase according to his inspiration,
s manner of conceiving it, and not, so to speak,
any other rule than his own taste and his artis-
feeling.

"On the contrary the singer is bound by the
ords which have been placed under the musical
phrase and which he must make understood; he is unable to deviate from the line which they trace.

"This is why it is not possible to learn to sing vocalises except from the instrumental point of view.

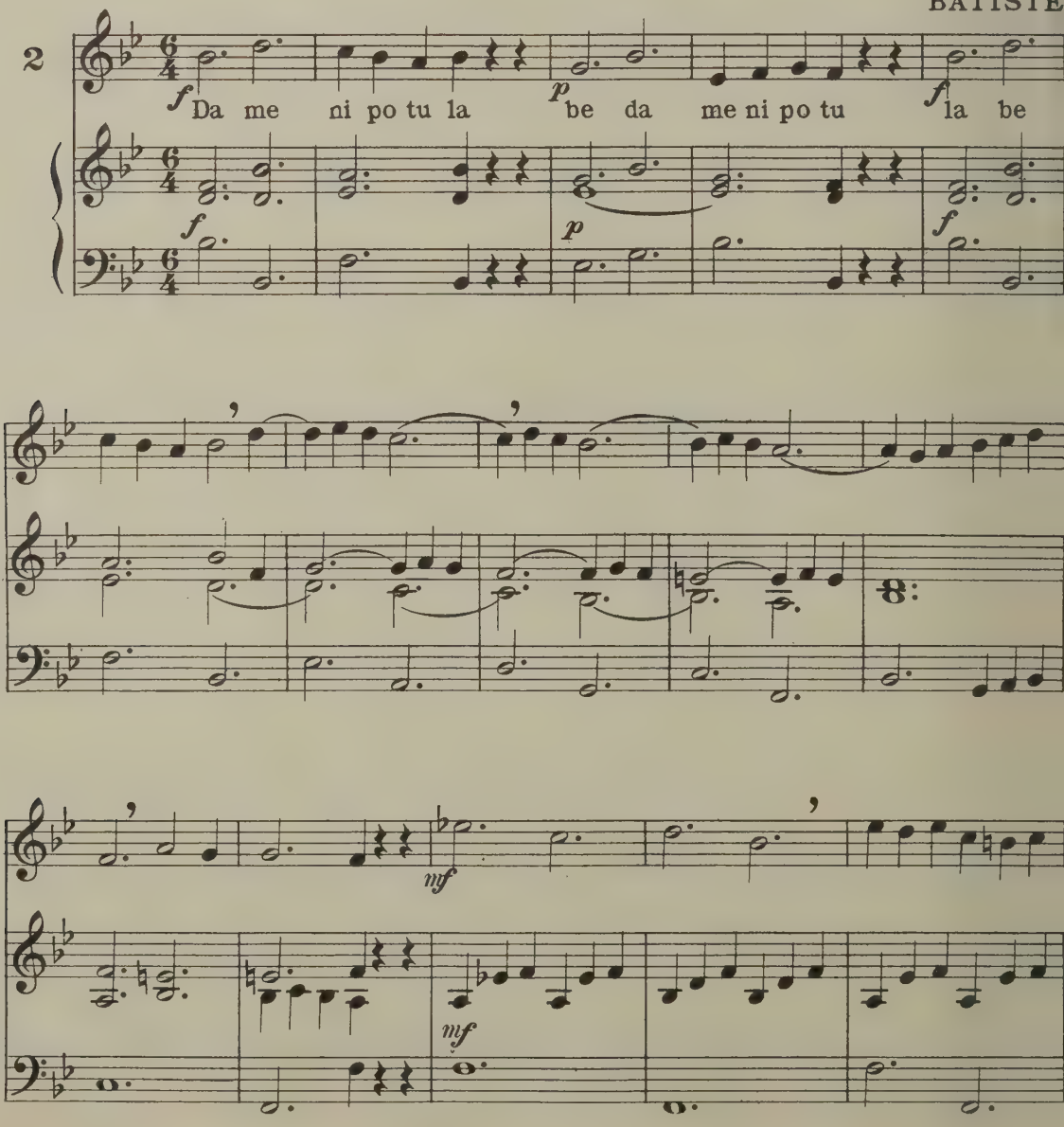
"The collection has been entitled 'Vocalises-Exercises' because they are really vocal exercises in which it has been sought to disguise and to attenuate the dry side by giving to them a melodic form. It is not claimed that these vocalises will teach a pupil to sing; but they will give, it is hoped, to pupils who practise them with attention, courage, and at all times perseverance, a great suppleness of voice, that is to say the means to execute with ease the works of the masters."

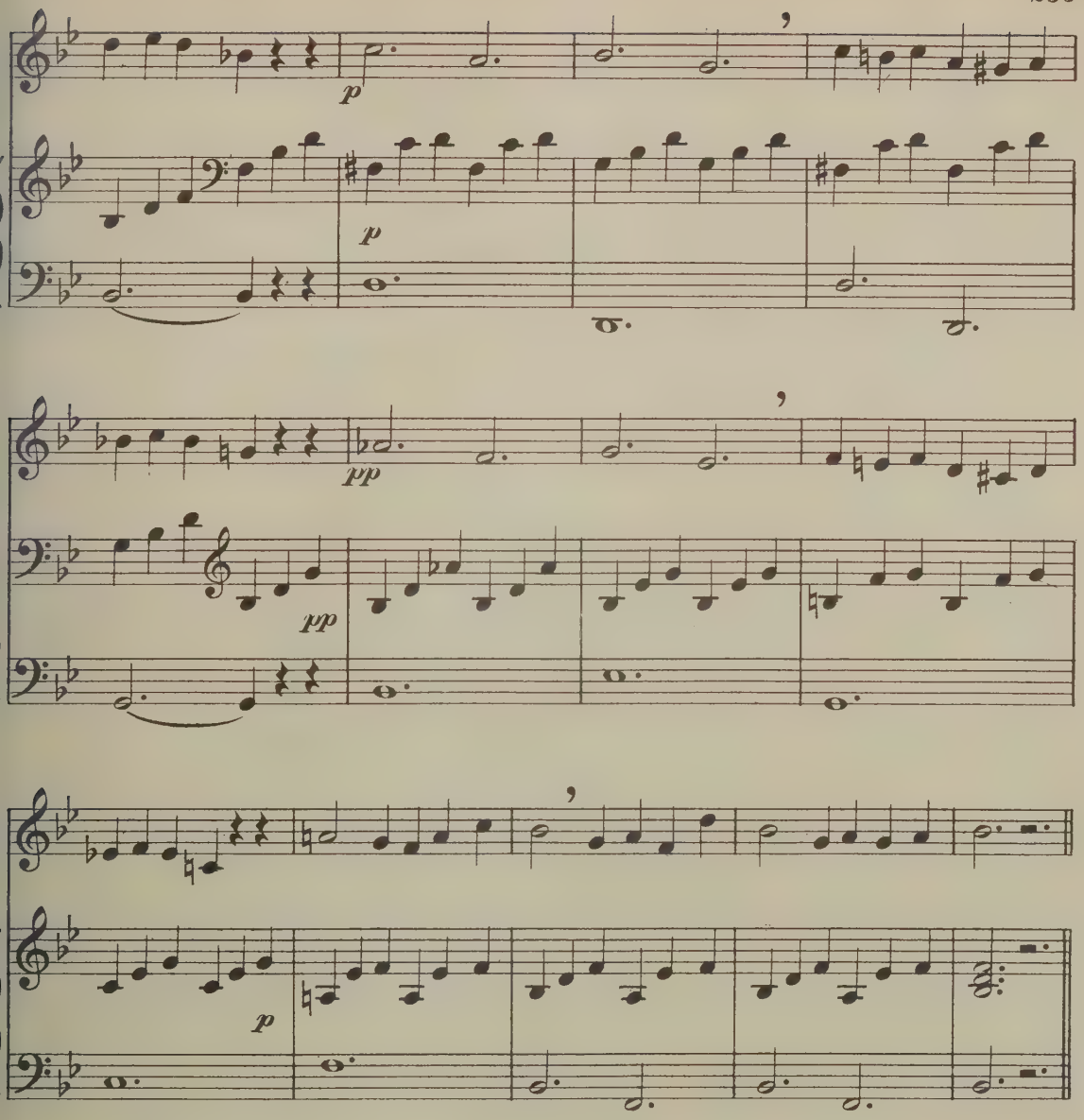
Vocalise 1. The 8-measure vocalises by Sieber
e familiar to most teachers and singers. They
e particularly valuable because they present
ndamental problems in a short, concentrated
rm. This little one in D♭, may well be the first
signment to a student. The key is a good one
cause it offers useful material for blending the
wer and the middle registers; watch this in the skip between the third and fourth notes, and again when singing the last three or four notes. In the first case the lower register is blended upward into the middle; in the second the middle register is carried downward into the lower. This is to be sung with various vowels as well as the syllables printed below the air; marks of expression may be disregarded at first.



Vocalise 2. The dotted half-notes are to be well-sustained and the entire vocalise sung with the utmost possible legato execution. Notes before rests and especially those at the ends of phrases should be shortened slightly, in the latter case to give the singer an opportunity to take a quick breath without disturbing the regular rhythmic flow. On account of being almost wholly within the middle register this is a valuable study to promote an easy, free-tone production, and can be used with soprano, tenor, mezzo, baritone, and contralto voices. Transposed to A♭ it will be available for bass or low female voices.

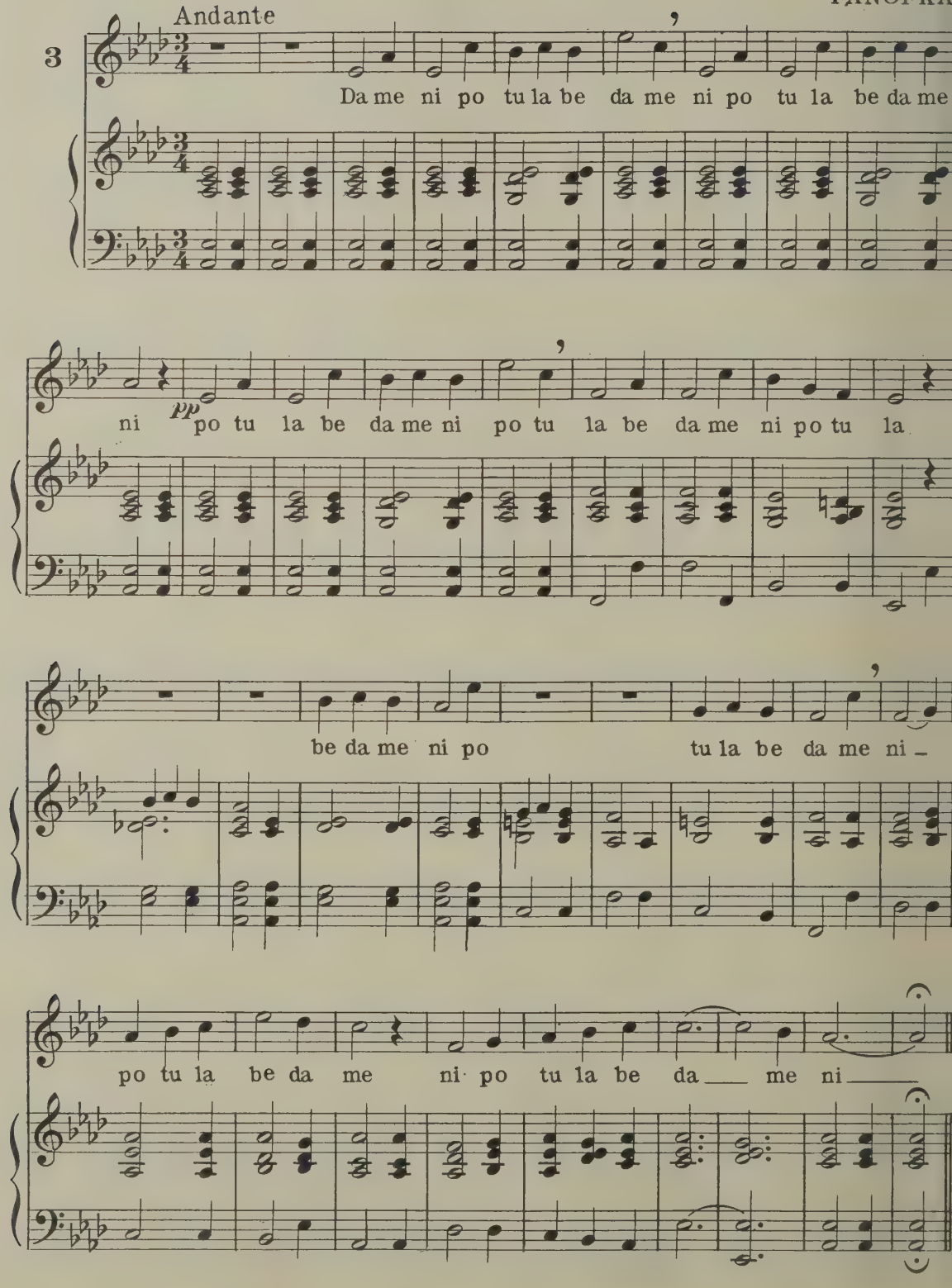
The first note B♭, is in the middle part of t voice. It is essential that the attack be witho effort. To insure this first try an easy hum to g a free action of the vocal cords in producing t pitch. Then recite the syllables *da, me, ni, po, tu,* *be* on the pitch B♭ without any effort whatsoev Once the feeling of easy production of the pit has been acquired try the first phrase of the voc ise. In all cases in which a wide skip is introduc in the melody, as from the twelfth to the thirteen measure, the higher note must be taken witho straining, forcing, or tightening in the thro Try the hum and the speaking tone at first.



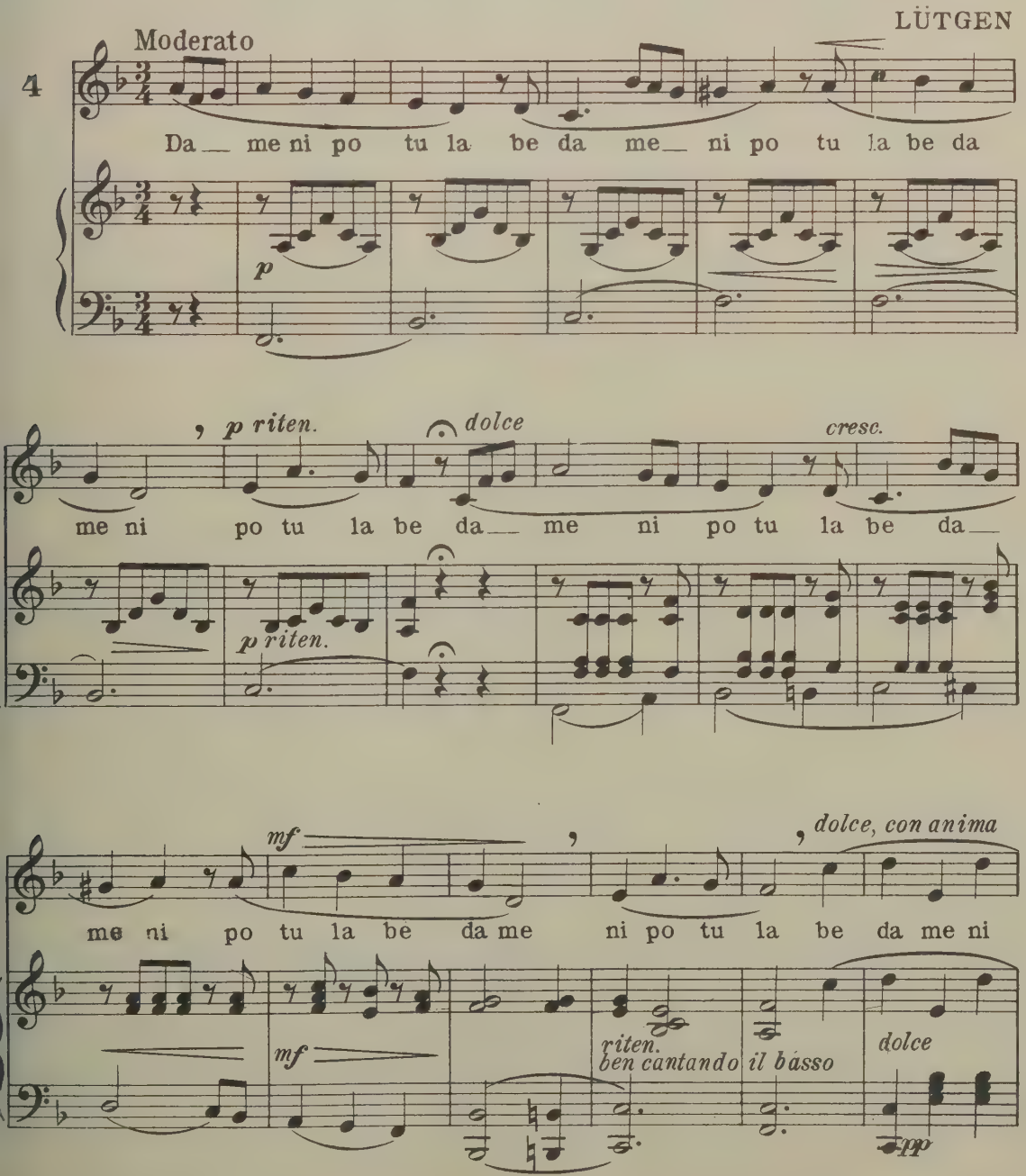


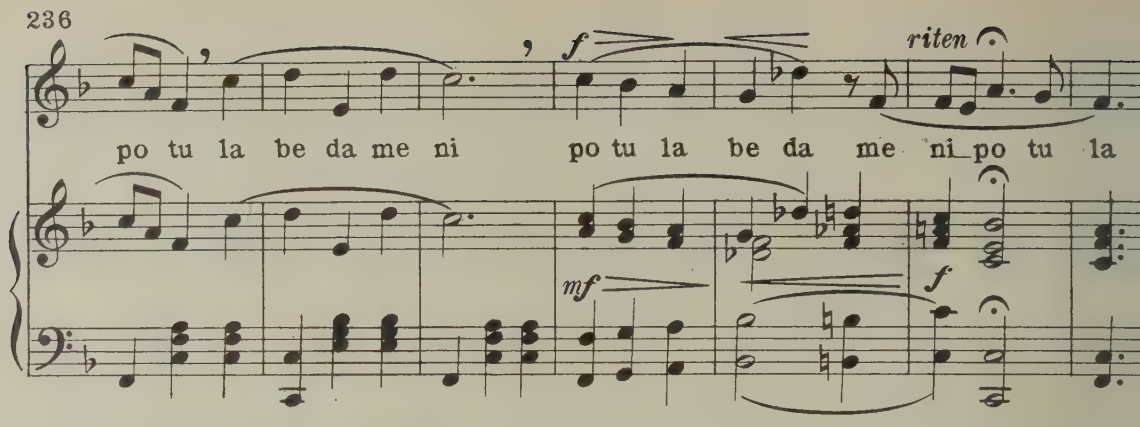
Vocalise 3. Teachers will find this an excellent dy for blending the chest and the middle regis- s. For example the first note, E♭, is in the chest ister, the next, A♭, in the middle. From the th measure to the tenth is an especially useful ssage, beginning in the upper part of the middle ister, dropping to A♭ at the end of the phrase. this point breath is to be taken, but the student uld attack the first note, E♭, in the next phrase, h the feeling of the previous A♭ in mind, thus nding the two registers, a process which is aided the A♭, next note, and the return to E♭ in the next measure. Points such as these must be carefully observed, analyzed, and explained to the student. Syllables have been adapted to this vocalise to show how they are to be used. Start a phrase with *da*, *me*, *ni*, *po*, *tu*, *la*, *be*, and continue with the regular succession, one syllable to a note. Single vowels may be used as the teacher directs.

Watch closely the action of the tongue and the lips in forming the initial consonants. The action is to be as soft and easy as possible, a light contact of tongue and teeth, the merest touch of lip to lip.


Andante
3
Da me ni po tu la be da me ni po tu la be da me
pp
ni po tu la be da me ni po tu la be da me ni po tu la
be da me ni po tu la be da me ni
po tu la be da me ni po tu la be da me ni

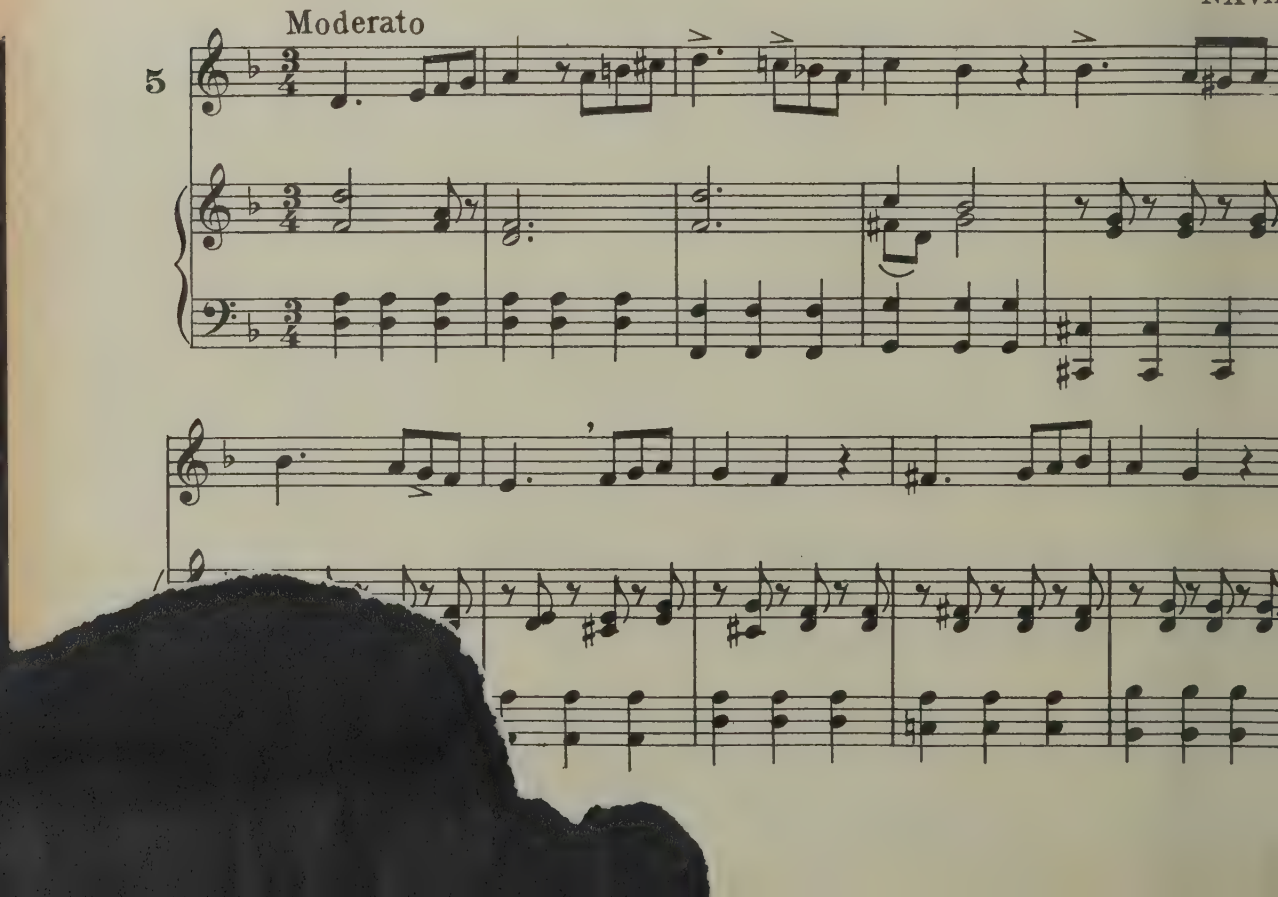
Vocalise 4. In this vocalise the notes of shorter ue value are slurred to one syllable, instead of ng a syllable to each note; quarter notes, how-er, have each a separate syllable. The use of the lables popularized in the vocalises by Sieber is to be understood as a direction to employ them the exclusion of vowels only. The selection of wels and syllables is a matter for the teacher. Difficulties are always to be analyzed and prep-tion made to overcome them. For example the first note, A, is in the middle register, the F which follows is in the lower register. The next two notes lead back to A and when this is reached the tone quality should be the same as at first. In moving down to the last note in the first phrase, D, carry down the quality of the upper notes. This is termed equalization. From the C, in the second phrase, up to B♭ is one interval of a minor seventh. Make the wide skip without effort or conscious change in the throat.

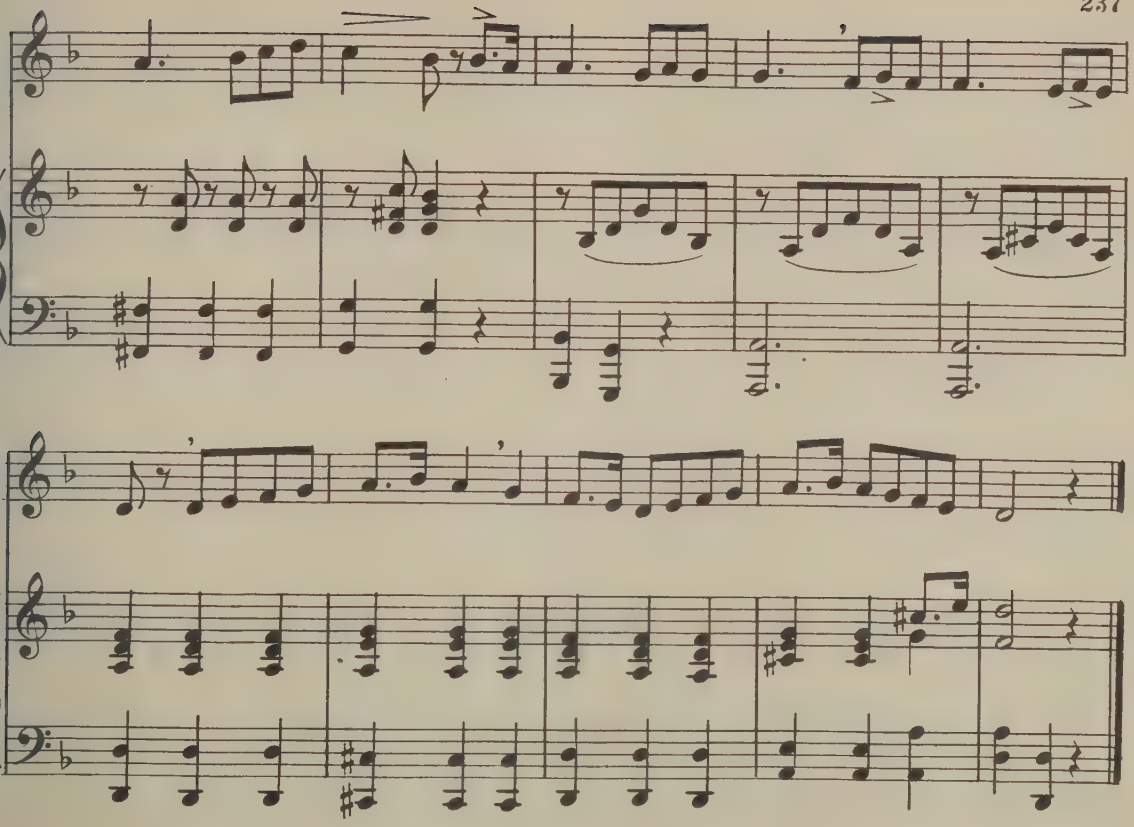




Vocalise 5. Students are apt to slight the minor scale because of certain special difficulties involved in the progressions. In this vocalise the melodic form is used in ascending progressions, as in the second measure and the natural minor form in descending, an example of which is found in the third measure. It is interesting to note that the progressions are wholly diatonic, not a single skip being used. The Sieber syllables may be used at the teacher's pleasure although they have not been added on the printed page; eighth-note gro may be slurred to one syllable. In repeated no as in the thirteenth, fourteenth, and fiftee measures the second of the two may use an "l other consonant before the vowel; or a chang vowel may be made.

Complete legato connection is desirable in vocalise, and with this should be a smooth, even taining of the tone. One eighth note should h the same time value as every other eighth not





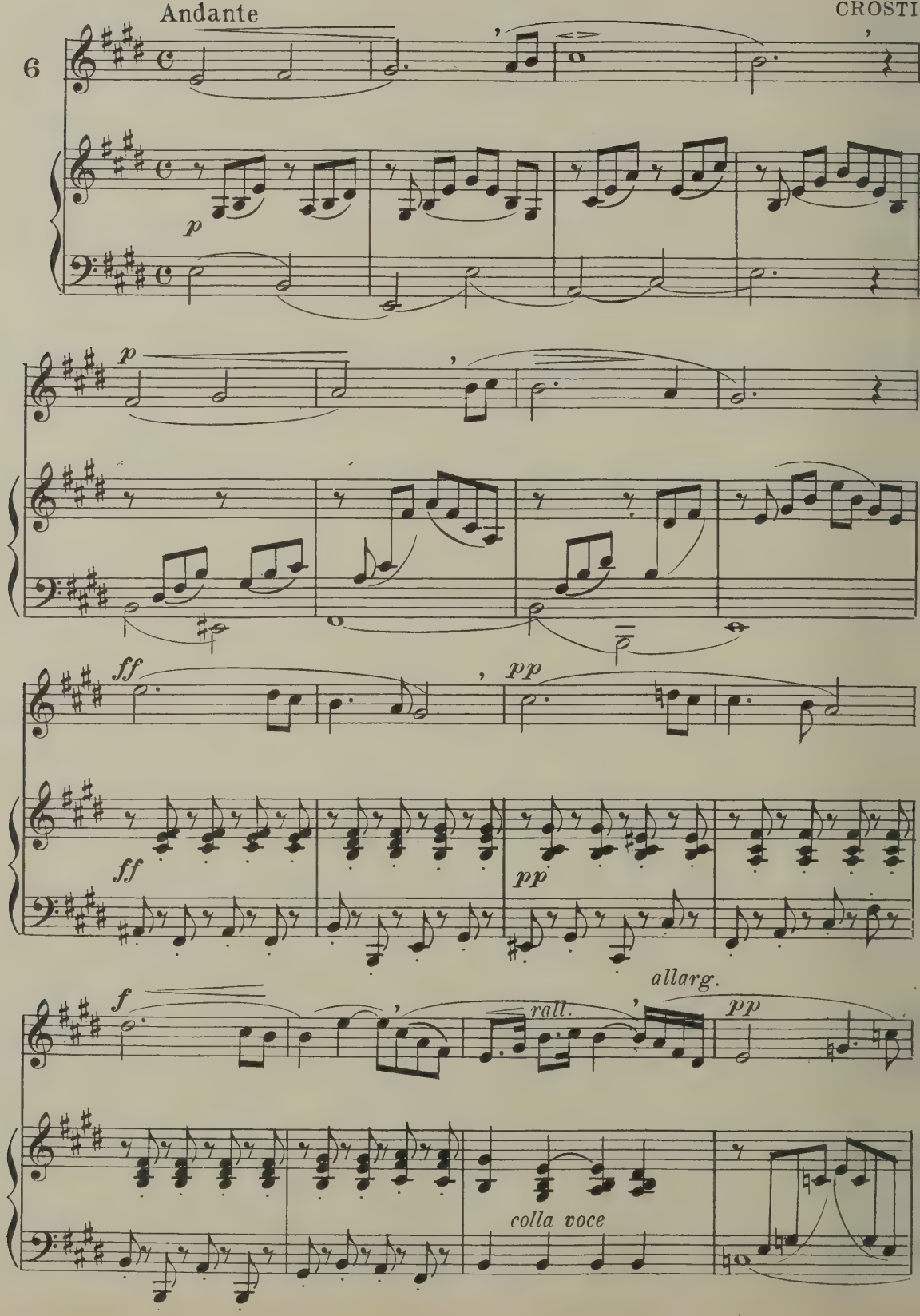
Vocalise 6. This vocalise is a study in sustained
es; legato connection is required. It is not
isable to sing the entire vocalise without a
nge of vowel, and this change should always be
the beginning of a phrase and after taking
ath. In the case of *messa di voce*, as in the third
asure, the effect is to be concluded on the suc-
ding note, which ends the phrase. There is
ewhat of a problem in the sixteenth measure in
ch a *pianissimo* effect is to be simultaneous
n an *allargando* tone. It is as if one were con-
us of a broad, powerful tone quality which, by
son of mental control, remains a *pianissimo*.
ertain amount of *portamento* is required in this
alise, notably in the wider skips at the close of
ases, and in passing from B to E at the end of
vocalise. The teacher may use his judgment
o whether or not he will speak of this method
egato execution at this point.

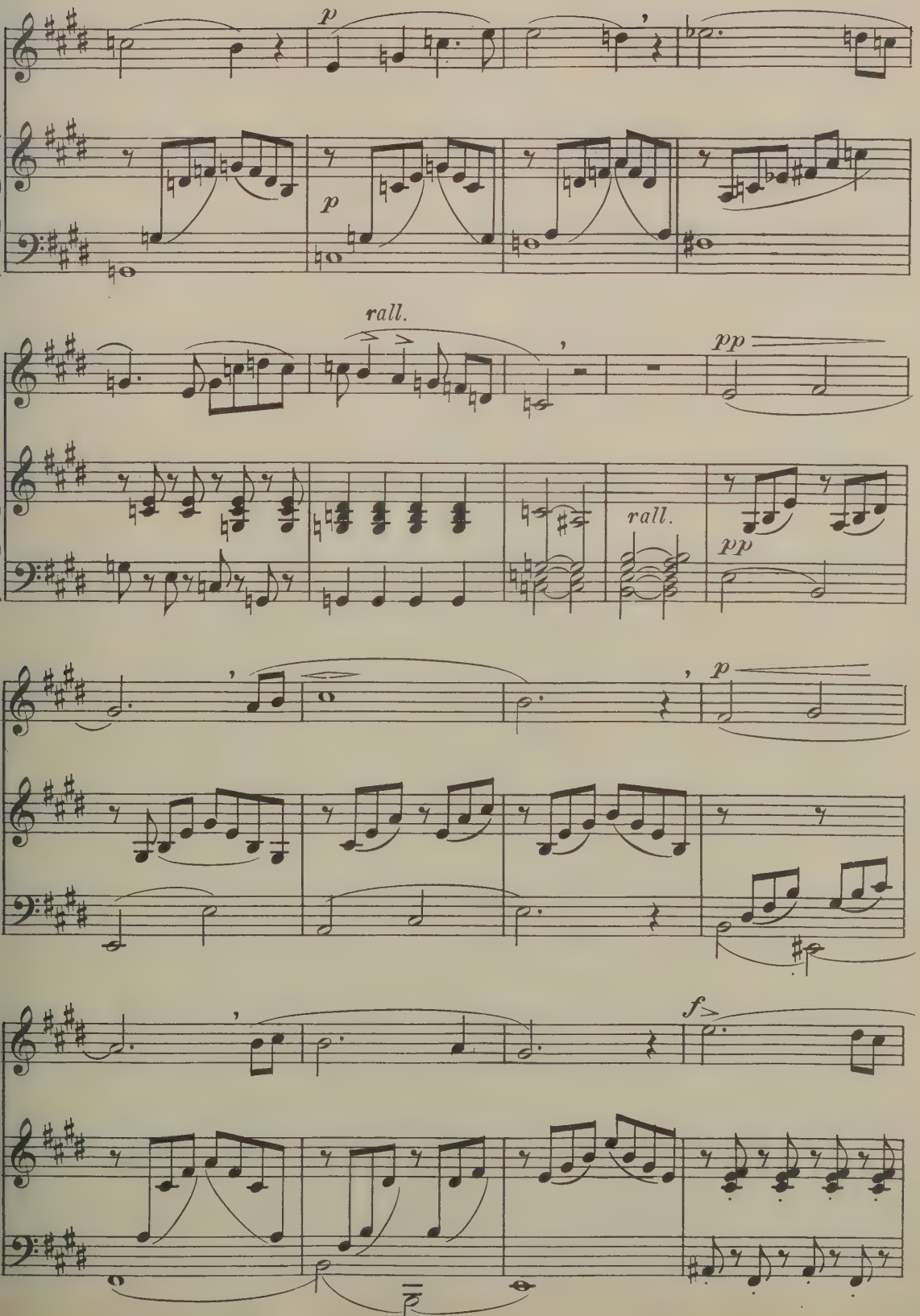
certain element of style enters into the execu-
of this vocalise. It has characteristics of the
s in slow tempo which were written by the
r Italian composers. Little imagination is
uired to think of it as having an appropriate
to make the sentiment plain. The student should sing the successive phrases to different vowels; or he can use the Sieber syllables, *la*, *be*, *da*, *me*, *ni*, *po*, *tu*. In the latter case use a syllable to each note or group of notes tied together, as in the fourteenth and fifteenth measures.

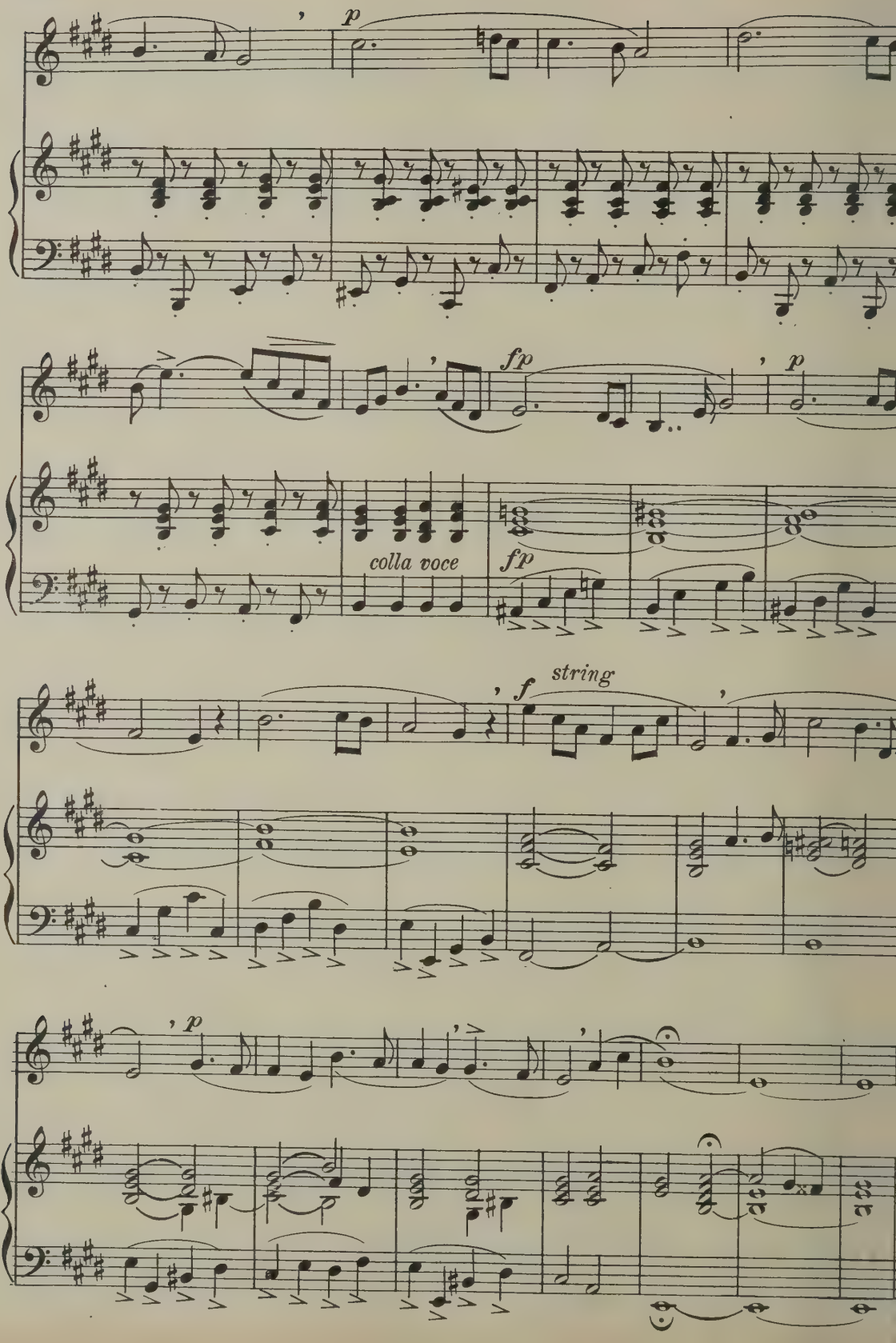
In form there is a resemblance to the aria. For example, in the sixteenth measure a new theme is introduced with a change of key in rather marked contrast. Usually the second theme was placed in the key of the dominant; or if the first theme was in minor the second was put in the key of the relative minor. In this vocalise the transition or modulation is more remote, from E major to C major, that is to a key a major third lower. The contrast is effective and the return to the original key, in the twenty-third measure of the piano accompaniment, is pleasing.

The outline of the aria form (short) is followed. The first theme is repeated as in the first sixteen measures, with a few changes at the close. This leads into a long coda, marked by a diminished seventh chord. (A♯–C♯–E–G♮).

It is suggested that the student observe carefully all the expression marks as these are important in this style of music.

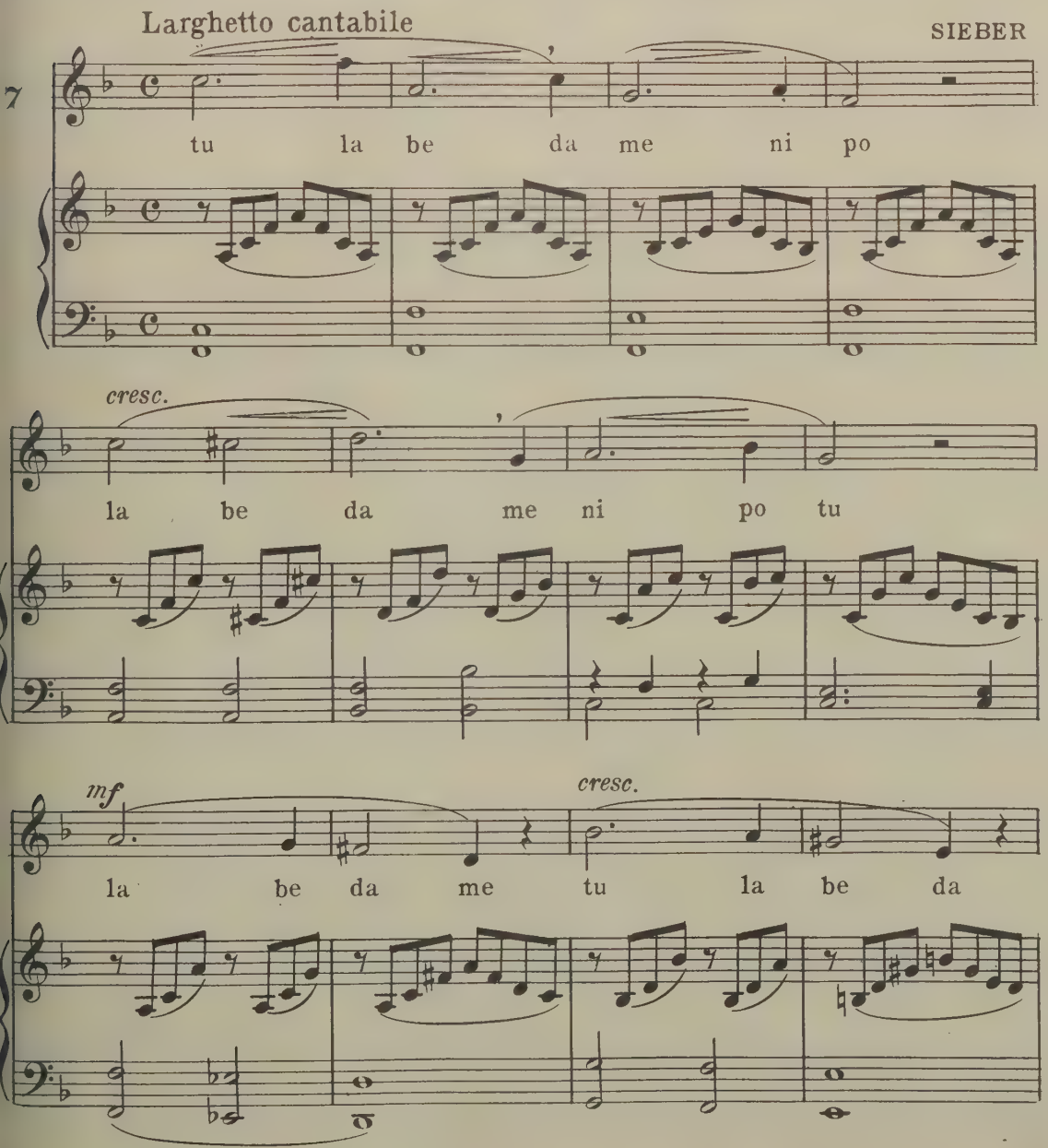

Andante
6
p
p
ff
ff
pp
pp
f
rall.
allarg.
pp
colla voce

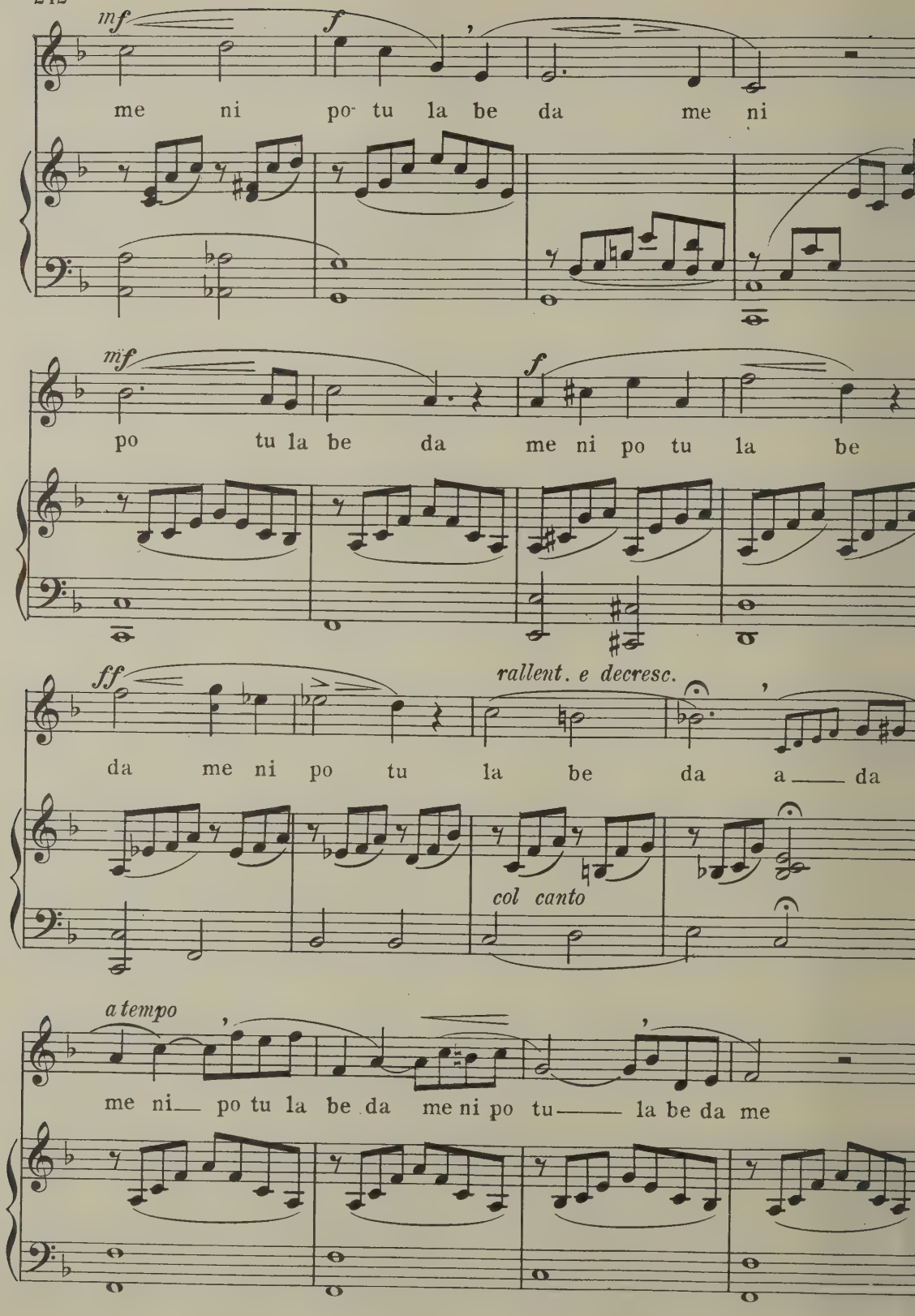

p
p
rall.
pp
rall.
pp
p
f

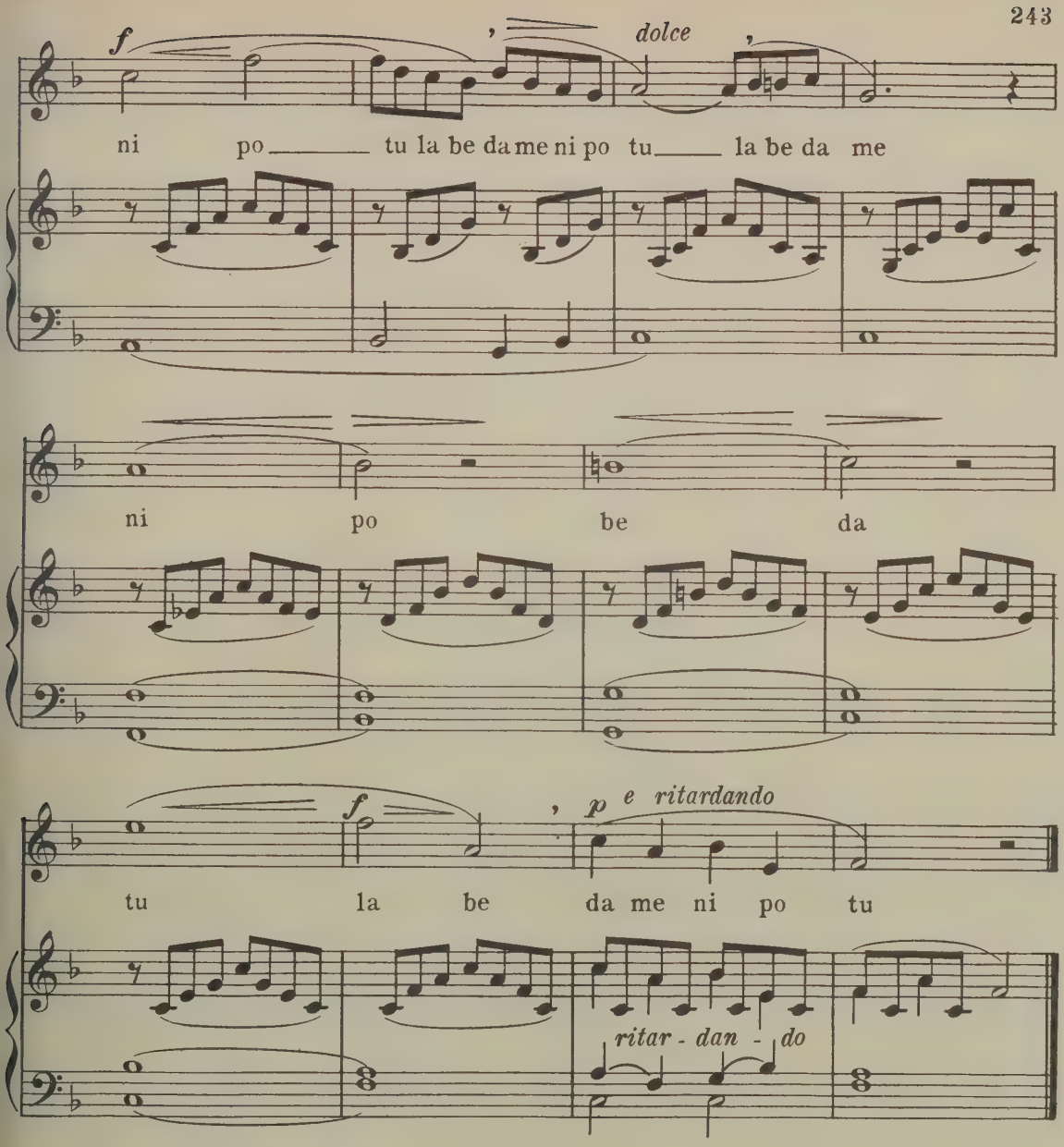

p
fp
p
colla voce
fp
f
string
p

Vocalise 7. The beginner should have an abundance of work in singing sustained tones, not only the way of exercise material, but also and pecially in vocalises. The one under present nsideration is admirable for this purpose, and ll be available for sopranos, mezzo-sopranos, d tenors. If baritones are to use it the optional instead of G above the staff toward the end of e number, should be sung. In the sixteenth easure from the close the melody is really a rt of elaboration of the opening strain, and is to be sung in the same sustained, legato style as the notes of longer time value. Because of the slow tempo it is advisable to use a syllable (*da*, *me*, *ni*, *po*, etc.) to each successive note, without regard to time value.

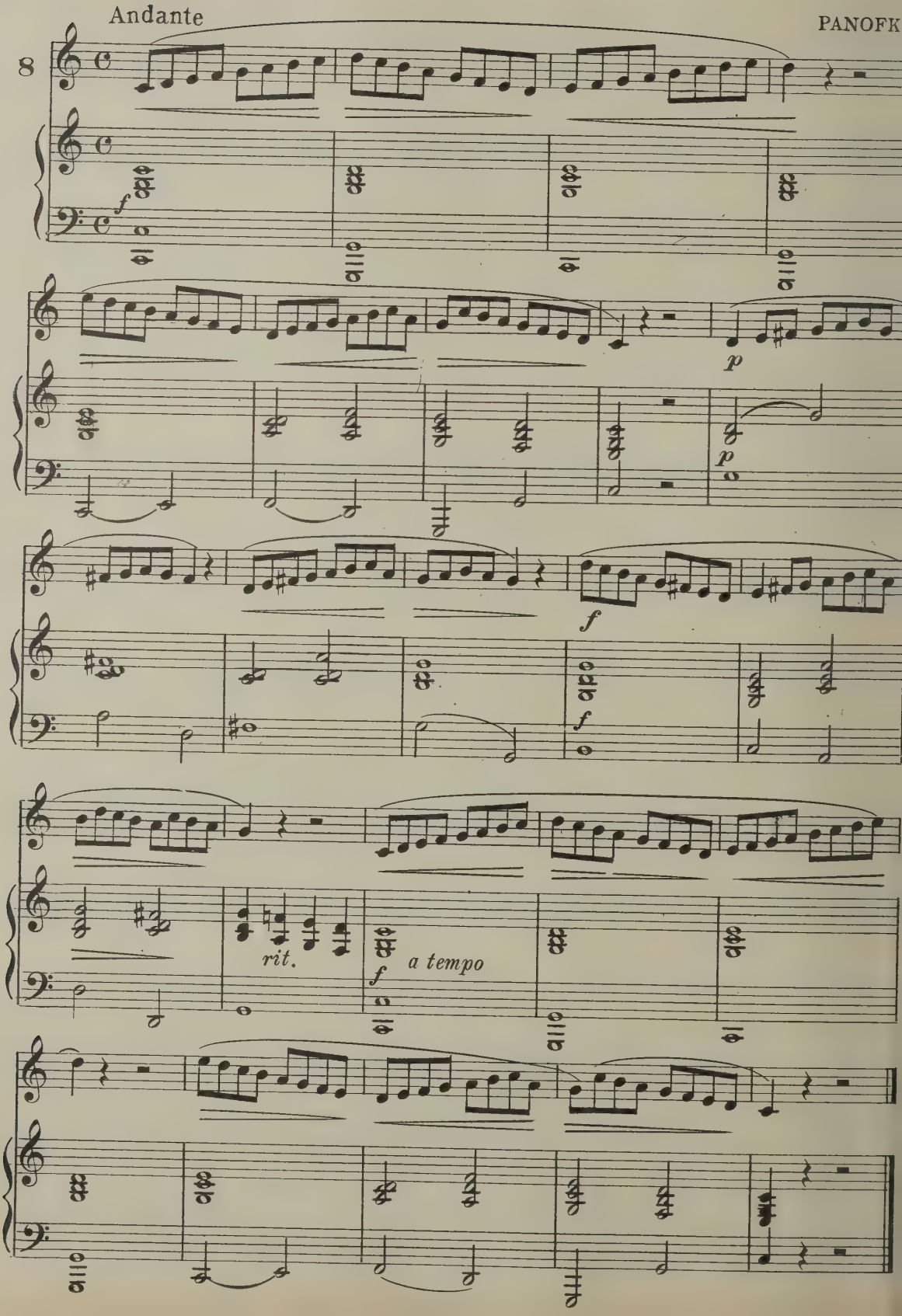
This vocalise has so much of the *cantabile* quality that the singer, even when vocalizing, will be aided by conceiving it as a real song, an expression of a mood which he can picture to himself. The printed marks of expression should not be used until the air is mastered.




mf
f
me ni po tu la be da me ni
mf
f
po tu la be da me ni po tu la be
ff
rallent. e decresc.
da me ni po tu la be da a — da
col canto
a tempo
me ni — po tu la be da me ni po tu — la be da me

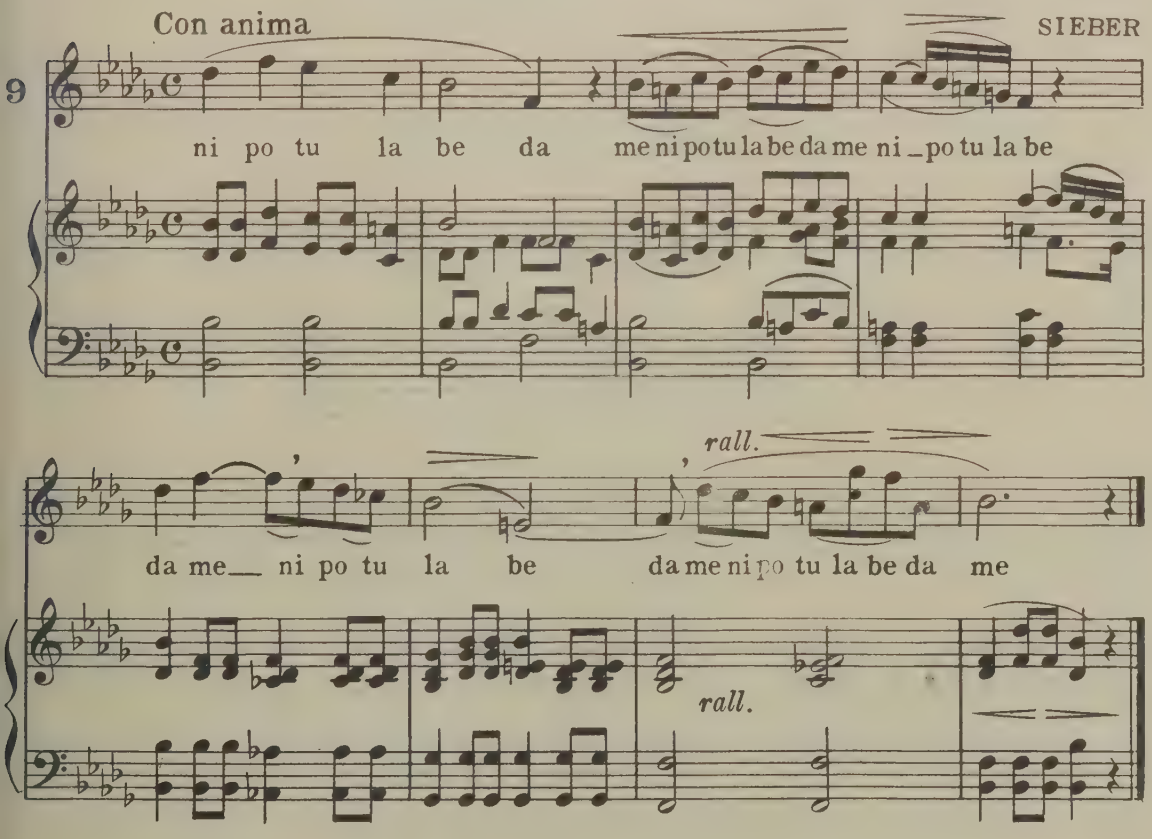


Vocalise 8. This vocalise is built on scale successions to be sung with legato connection and careful breath-control, particularly at the beginning of a phrase. The tendency with the beginner is to use far too much breath on the first notes of a phrase. For example, it is probable that the average student will permit nearly or quite half of his breath to pass out in singing the first measure, thus cramping the breath-support to the remainder of the phrase. It would be better to use *less* than one-fourth of the breath and finish with a reserve. If rests are indicated at the end of a phrase, as in the fourth measure, take a new breath through the nose, quietly. In the next to the last measure the phrase ends with the first eighth note. Shorten this to the equivalent of a sixteenth, and take a short, quick, noiseless breath through the mouth for the short final phrase. A small amount of breath will be ample. It is a practical application of the familiar "panting" breath.


Andante
8
f
p
p
f
f
rit.
a tempo
f

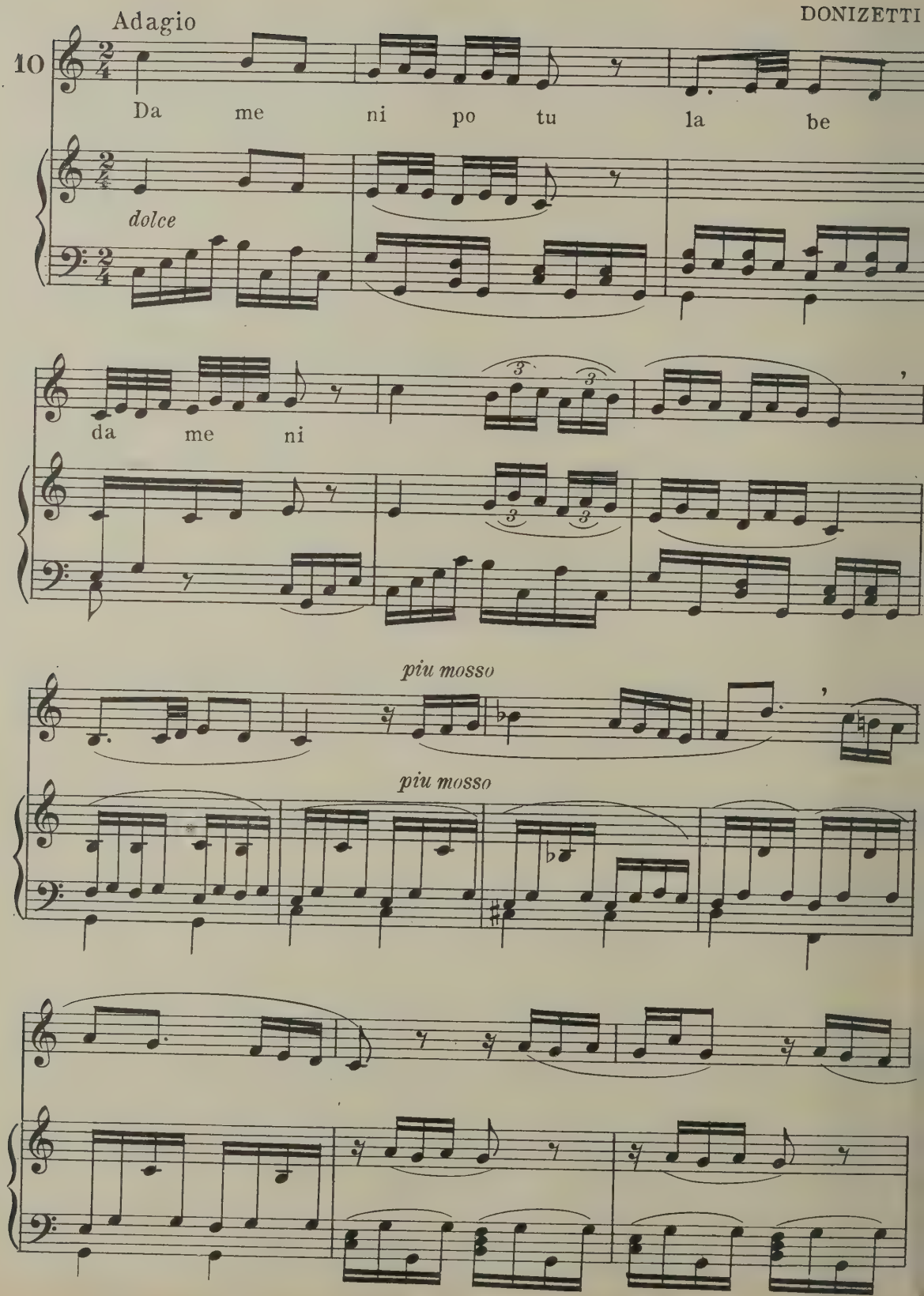
Vocalise 9. This Sieber study is excellent material for a "try-out" in the *mezza-voce* production; is applies especially to tenors. Sopranos should e a blending of the head voice and the middle, d in no case make an effort in singing the higher nes. Keep the throat free. The minor mode is ed in this; it is therefore advisable for the student give sone time to the practice of the B♭ minor ale. The opening phrase may be hummed at st in case the student seems to have trouble in oiding effort in the throat. The intonation of the C♭, B♭, and E♭ (fifth and sixth measures) requires attention.

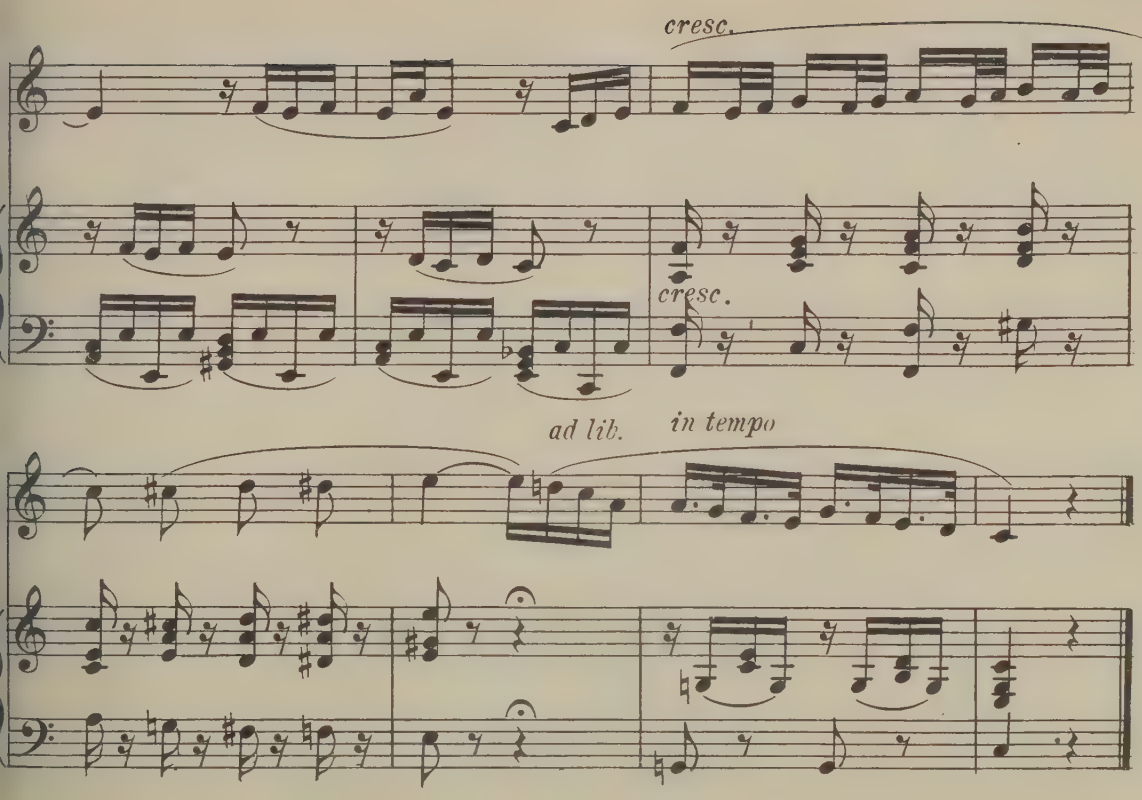
It is recommended that in learning a melody, whether it is of an exercise, a vocalise, a song, or even of concerted music, such as an anthem, the vocal student use an easy method of production such as the *mezzo voce.* This is a distinct saving in the "wear and tear" on the voice, particularly for tenors whose part in an anthem requires much singing in the upper middle part of the voice and occasional high tones.



Vocalise 10. If the Sieber syllables are used in is vócalise follow the model offered in the first ght measures, a syllable to each note of the nger time values, and one syllable to each group short notes. If vowels are used a change may e made at the beginning of each phrase.

Adagio is a slow tempo. The meter signature is 4 but the student will find it advisable to count four to a measure, that is, one count to an eighth note. For example in the second measure each of the two groups of one sixteenth and two thirty-second notes has one count. Do not hurry in singing the thirty-seconds simply because they look like notes of small time value. In an *adagio* a quarter note has about the same time value as a half note in a *moderato.*


Adagio
10
Da me ni po tu la be
dolce
da me ni
piu mosso
piu mosso

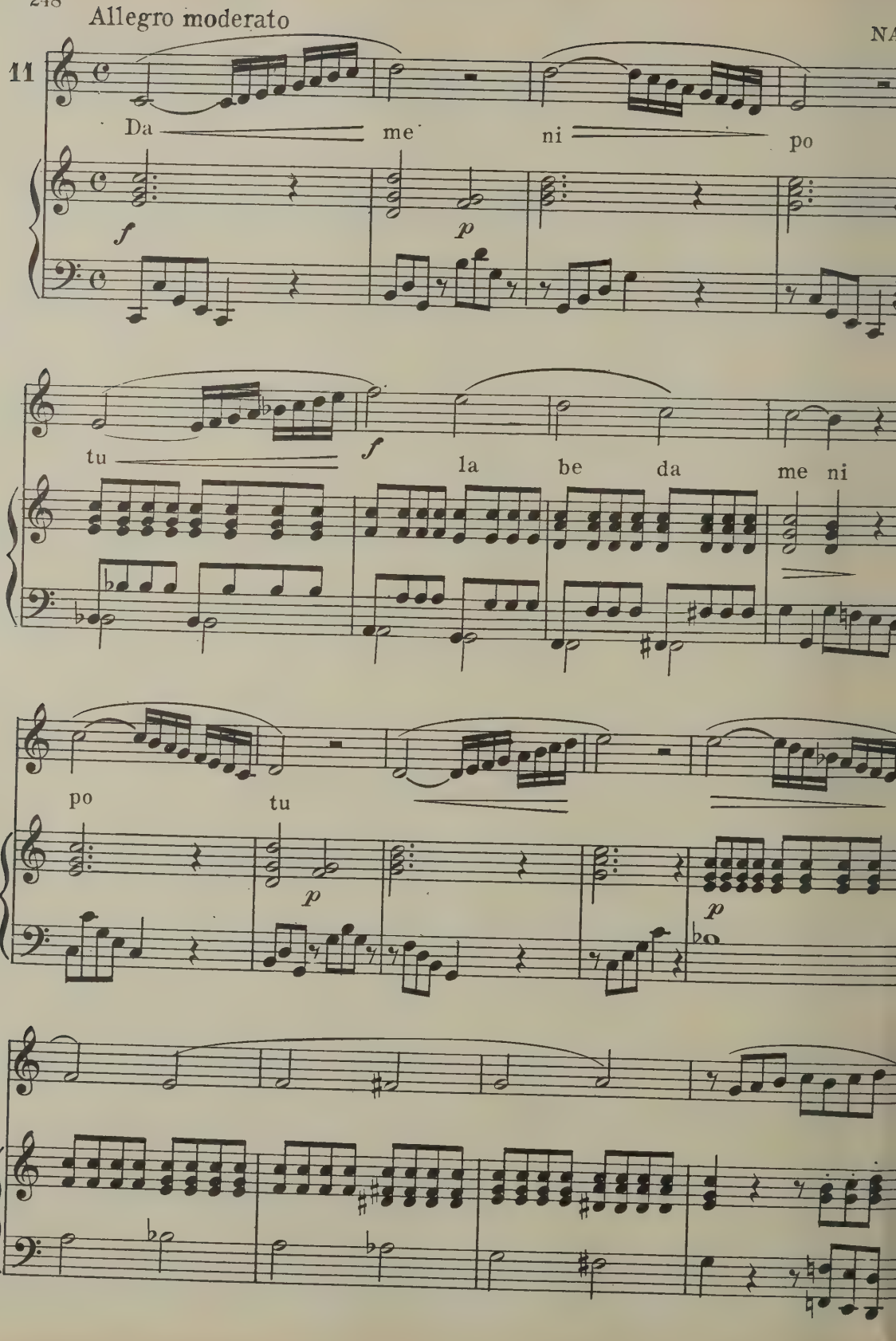


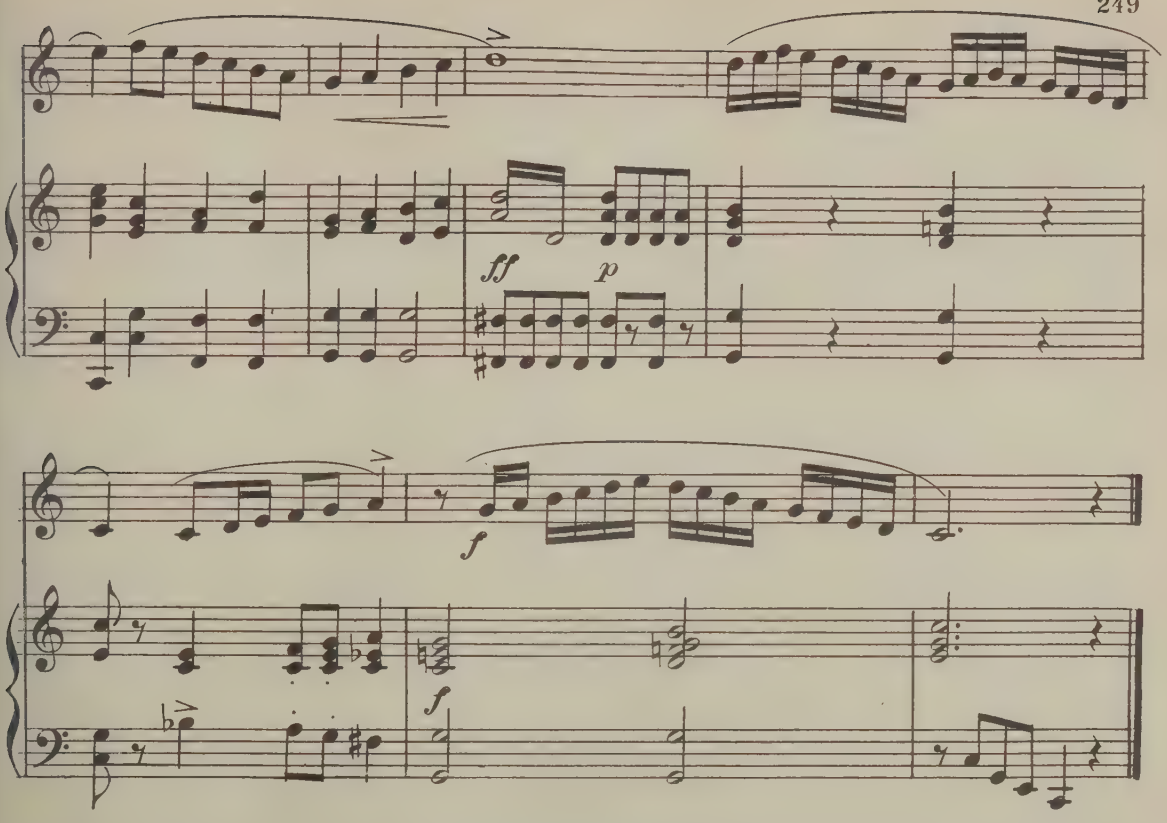
Vocalise 11. The material in this vocalise is a mbination of sustained notes with rapid scale ccessions. The phrases are short and with a v exceptions rests offer the opportunity to take necessary breath. In the sixth and eighth easures and similar passages later in the vocalise e note which ends a phrase may be slightly ortened (without accenting it, however), and eath be taken quietly and quickly through the outh. The descending scale passages as in the rd, ninth, and thirteenth measures should be actised with the idea of blending the upper ddle notes with the lower.

Do not ease up in your attention because a scending scale requires less effort—that is a ong idea. The E, fifth measure, should be ken with exactly the same quality as the note in e preceding measure. Unless care is exercised e student may use a definite chest tone here. A ssage such as that in the twenty-first measure quires care to sing it with smoothness. The tes F (first group) and B (second group) are o that are likely to be executed unevenly; and e same may be said of the E, in the twenty-third measure. The Sieber syllables will afford a variety of vowel quality on the runs in sixteenth notes.

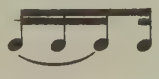
Vocalise material such as this is an excellent preparation for the florid style of singing (coloratura) which is found in the arias of Italian operas and in the older oratorios such as those of Handel and Haydn. It is for this reason that so much of the material which has been included in this volume is exercises which are based on the various forms of the scale and the greatest possible variety in scale figures.

It is essential that the student does not consider a scale as a melodic unit. In florid music it is a sort of decoration, one may say, to a melody. For example, the first measure is an equivalent to the tone C. In the second and third measures the melody tone is D; then comes E in the fourth and fifth measures leading to F in the upper octave followed by a phrase in half notes. These are to be sung with easy sustained effort and the same lightness which was used in the scale passages. This ability to sustain without effort is one of the advantages of rapid scale practice.


Allegro moderato
11
Da me ni po
tu la be da me ni
po tu

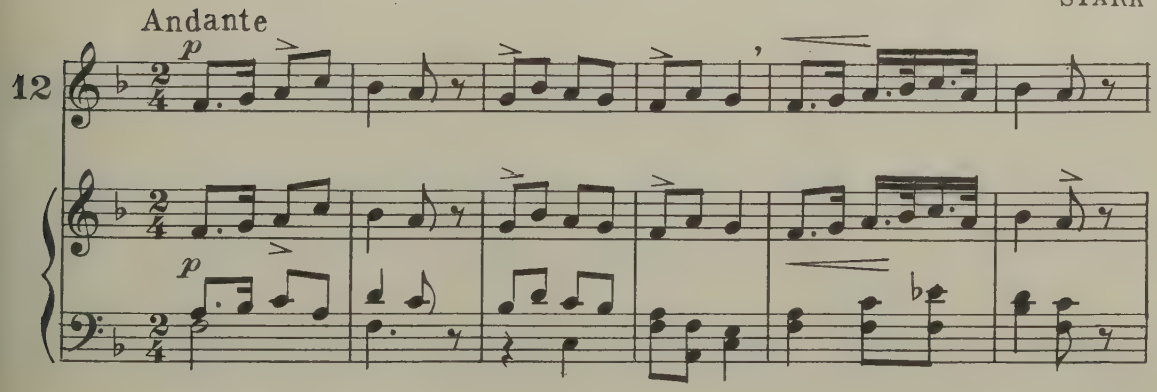


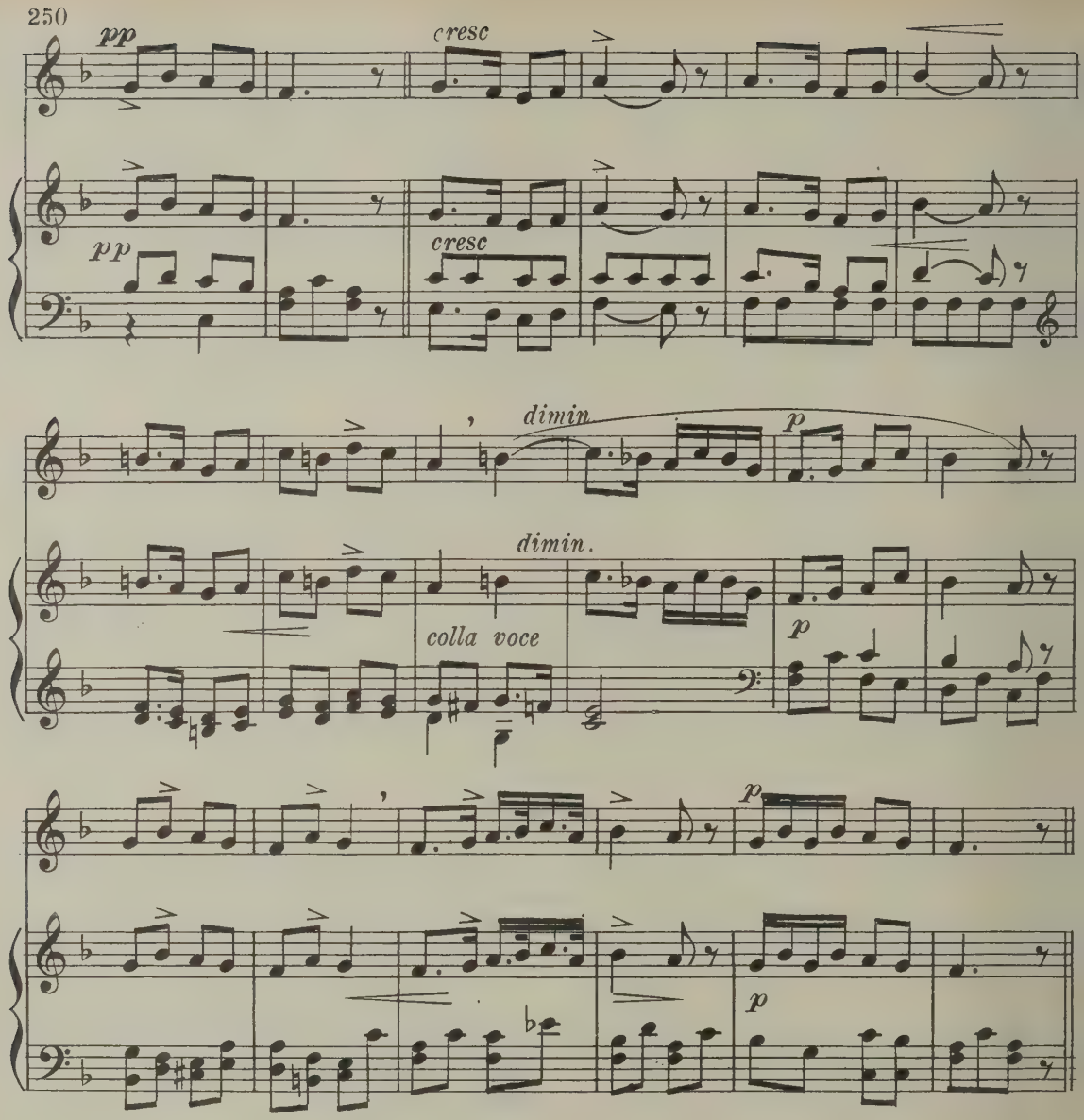
Vocalise 12. Do not hurry the movement in this number. The dotted notes are to be accurately executed, and the correct time values given. In the first measure, for example, the dotted eighth has three-fourths of the count, the sixteenth only one-fourth. A graphic illustration will make this clear:



The same thought applies to the dotted sixteenths and thirty-seconds in the fifth measure. A vocalise with a compass such as this, almost entirely in the middle of the voice, can be used with sopranos, mezzo-sopranos, tenors, and even baritone voices with equally good results. A transposition into E♭ will suit the average bass voice or the low alto. The student is to keep in mind that it is the middle voice which is commonly used, not the extreme high or low tones.

STARK

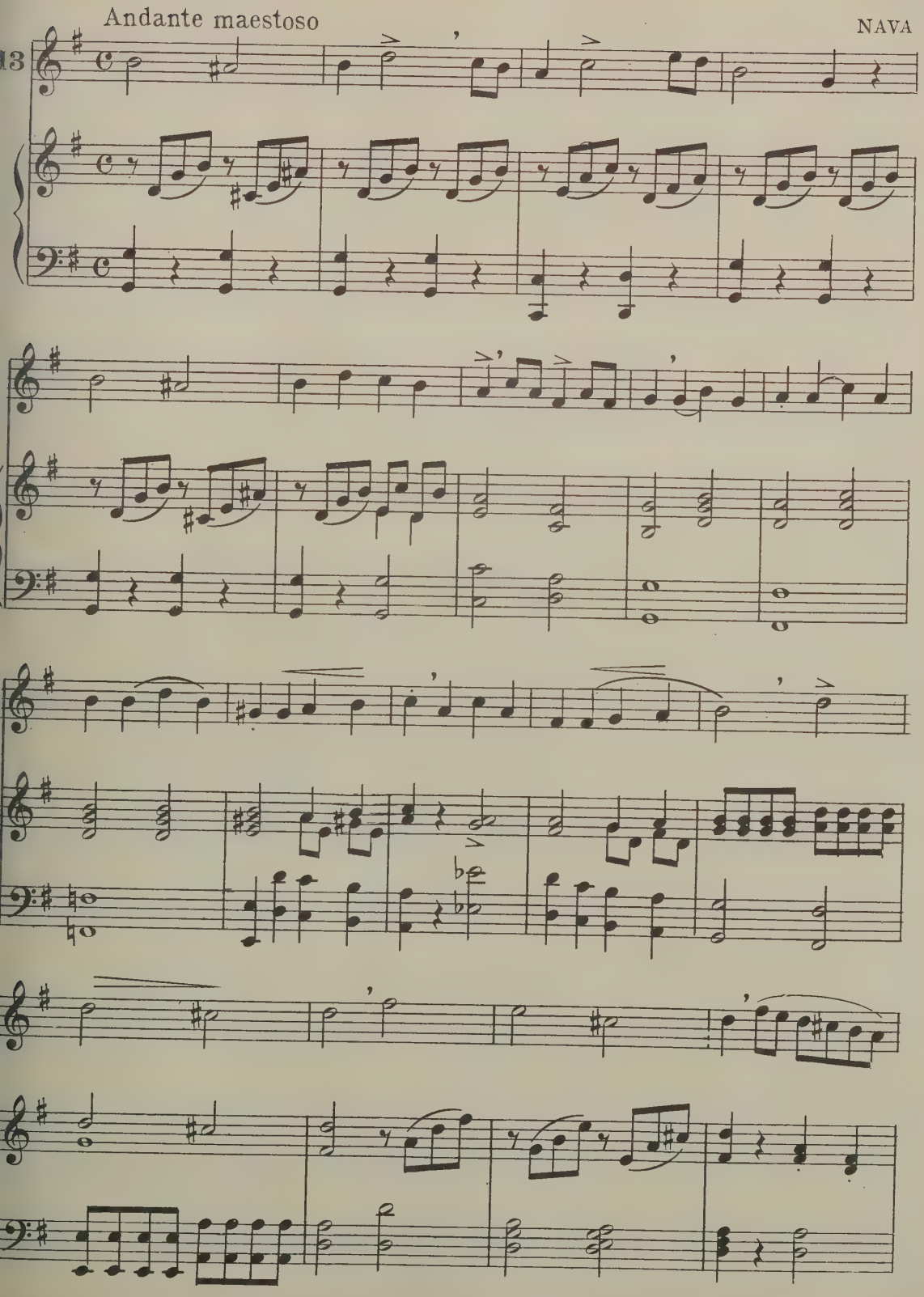


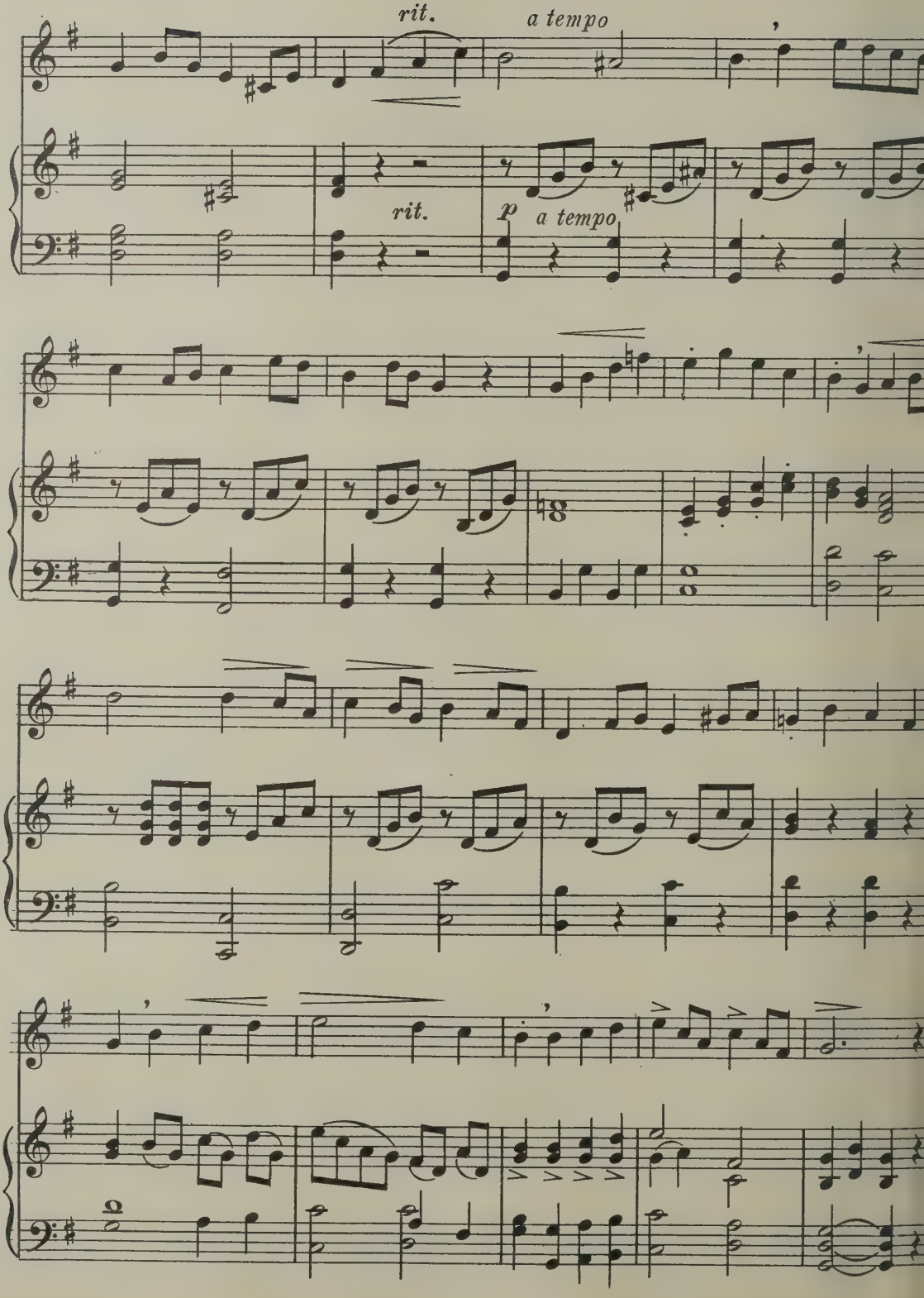


Vocalise 13. The student's attention is called to the fact that in certain measures of this vocalise the same note occurs in succession, without a breath between, as in the ninth measure in which two A's are used. If the passage is sung on one vowel the first of the two notes must be shortened and executed with a slight staccato, with a "half attack" given to the second; a change of vowel can be introduced at such points if the teacher wishes. In the eighth, ninth, and tenth measures slurs have been used to show a possible phrasing that may be used in similar passages; in the thi teenth measure a three-note phrase is suggeste in the eighteenth a slurred group of eighth not indicates a possible execution. There is no reaso why the teacher should not use a variety of phra ing, according to the grouping of the notes.

Marks to indicate the taking of breath hav been given in the vocalises in this collection. Ye it is expected that teachers will make such change as their judgment may dictate to suit differer pupils.

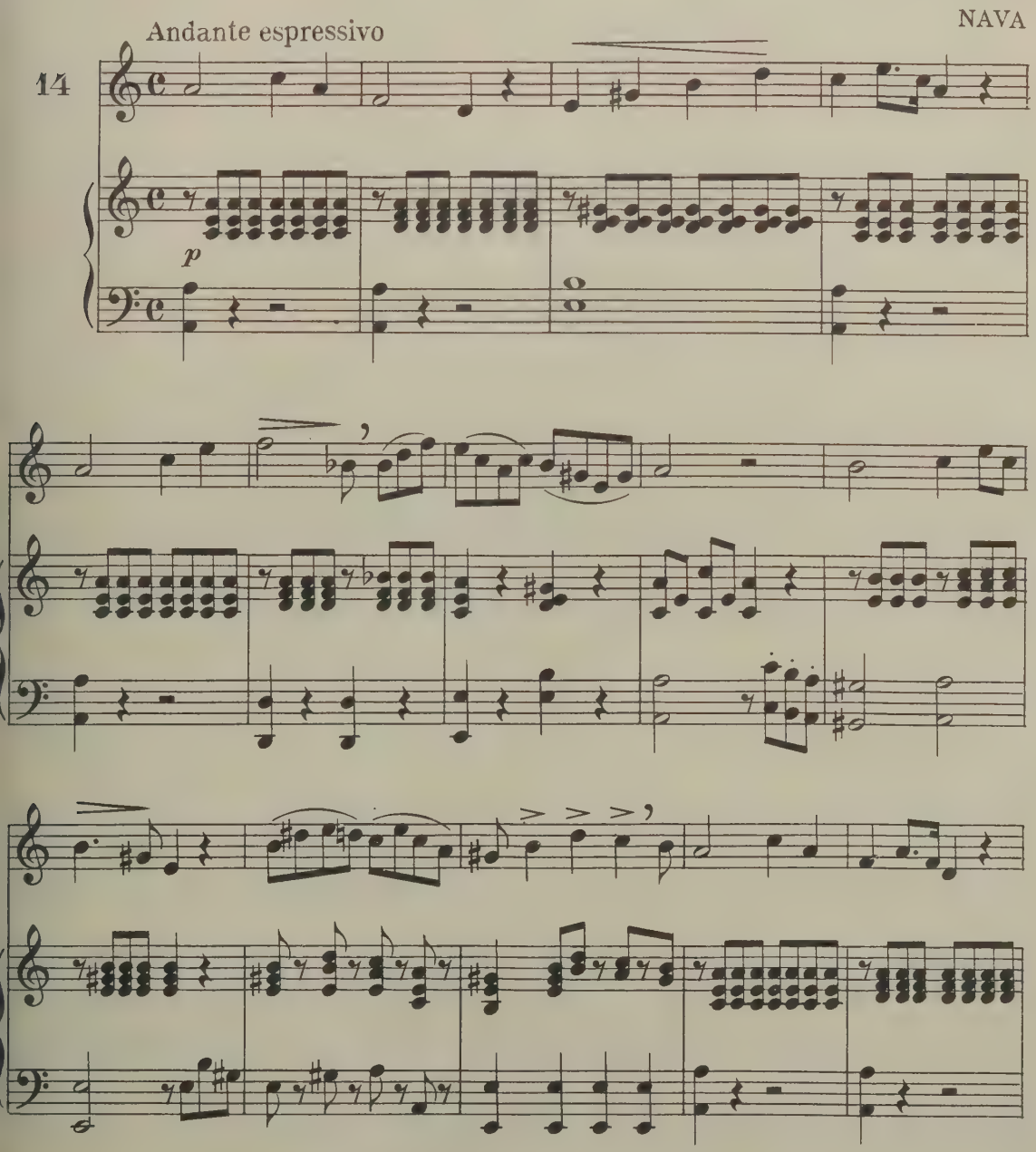
Andante maestoso

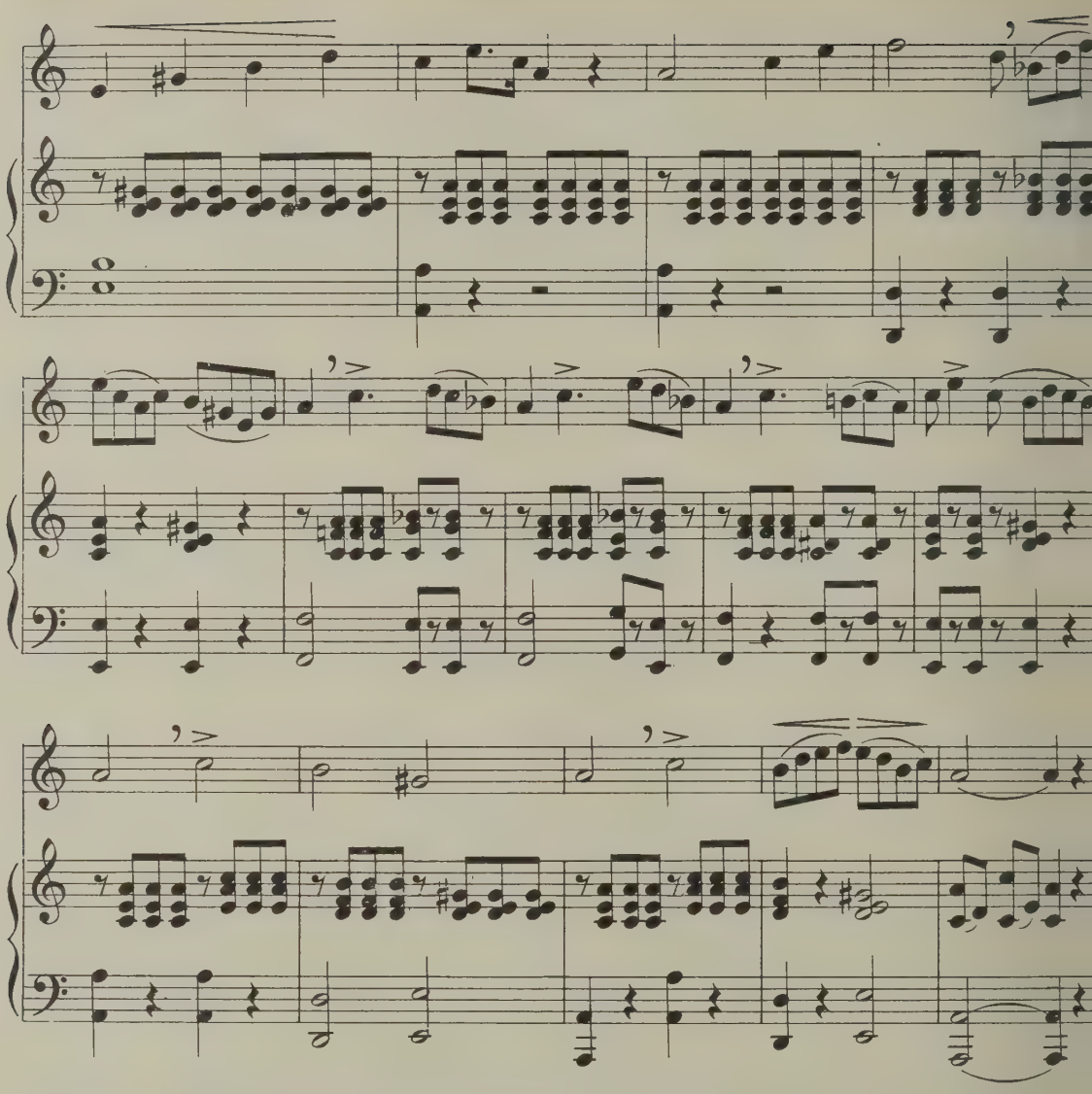



rit.
a tempo
rit.
p
a tempo

Vocalise 14. This vocalise is an excellent study the minor mode with sustained tones and legato ecution of groups of three and four eighths; in e the Sieber syllables are used place one syllable a slurred group. The degrees C, D, E, and F to be given in a free, effortless tone production. passage such as that covering an octave, ninth d tenth measures, offers excellent study material blending the upper register down into the er; the E, first line, is not to be delivered with a heavy chest tone. The slurred groups require even, smooth execution, with special effort to make sure that each tone has the same duration as any other.

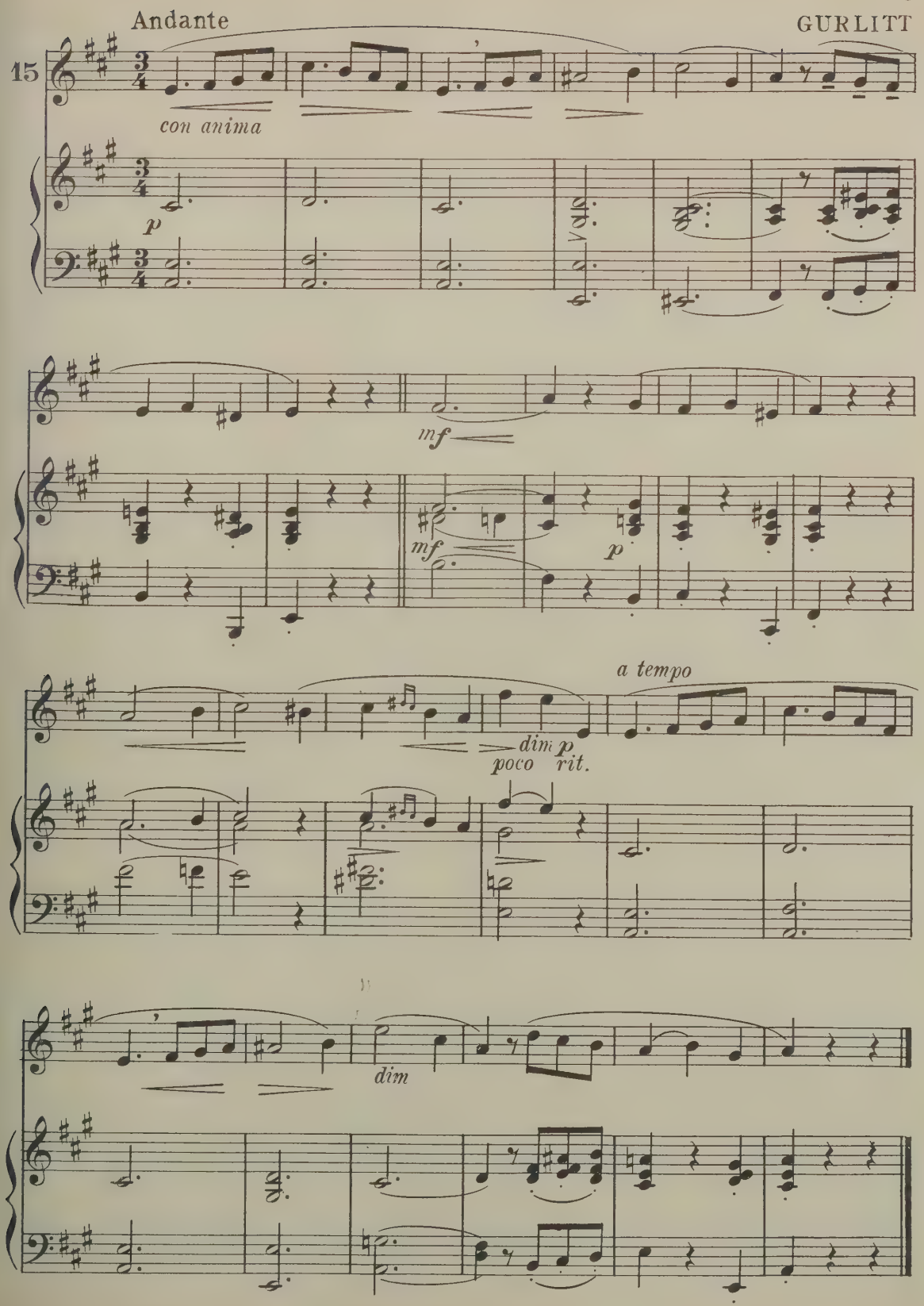
It is advised that students make an effort to form an idea of each vocalise as a whole. As was said in the introductory text to the study of vocalises it is desirable that students approach the singing of a vocalise as if the voice were a violin or some other instrument.



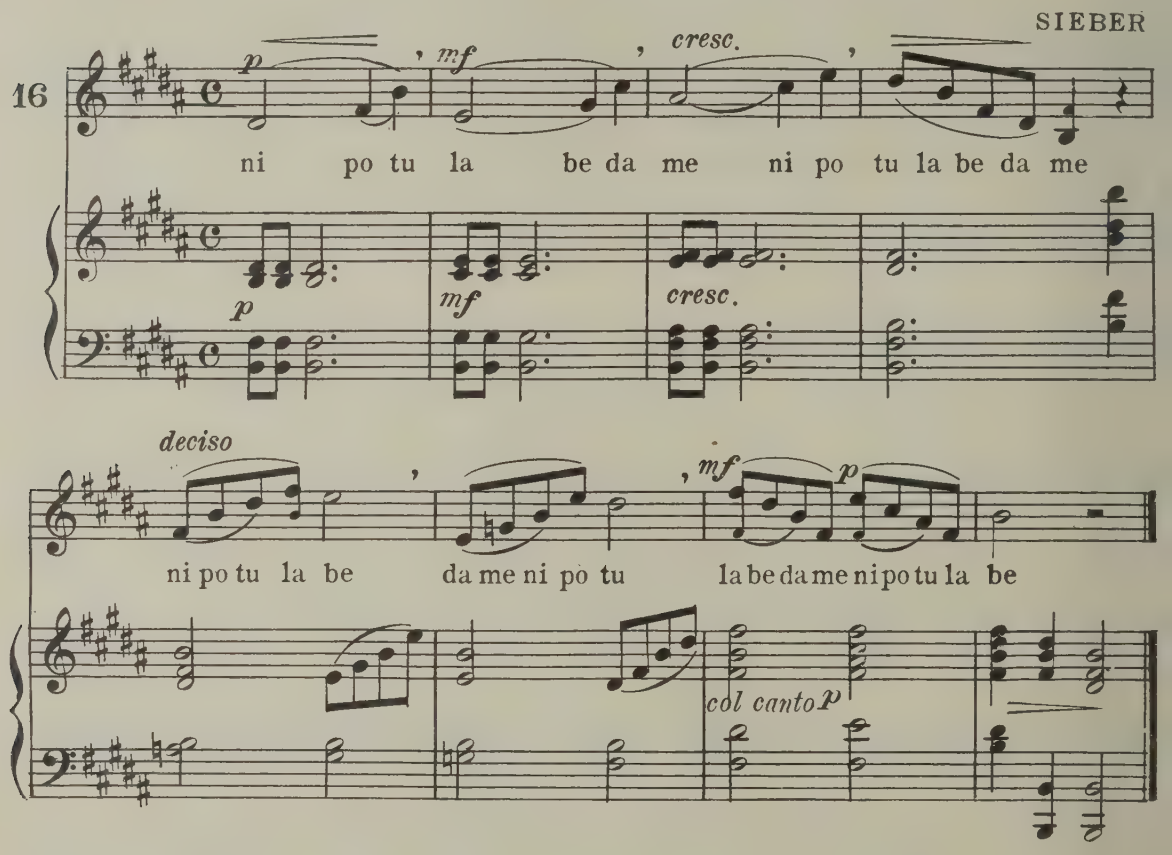


Vocalise 15. This vocalise introduces the skip of a third with diatonic successions, all sung with legato connection. At this time it may be advisable to turn back to the exercises which take up the skip of a third and practise them again, both ascending and descending successions. Another method is to pick the thirds out of the vocalise and practise them. They are: A-C♯, A-F♯, F♯-D♯, F♯-A, G♯-E♯, E-C♯, C♯-A, B-G♯. Any third which is on the border between two registers should be practised with close attention, F♯-D♯, in the seventh measure for example. Between the last note of the fifteenth measure and the first in the sixteenth is the skip of a major sixth which will require a connection of the middle and the head registers. The F♯ must not be taken with any additional effort. At first practise it with a very definite *portamento* and carry that effect down octave to the lower E. As the final note phrase this may be shortened slightly in orde take breath, and especially because the first of the next phrase has the same pitch. The n E, C♯, A, twenty-first and twenty-second m ures, should also be practised *portamento* to g clear, legato connection. The long slurs are to indicate the natural phrasing. The tea should place syllables according to his purpos

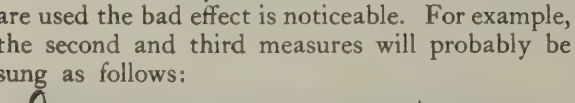
This vocalise is marked *Andante.* To this student may add the direction *legato* or even *legato.* Take the first phrase, for example. F the first to the last note of the phrase there mus no break in the flow of the stream of tone; skips of a third should be taken as smoothly as diatonic succession.


Andante
15
con anima
p
mf
mf
p
dim p
poco rit.
a tempo
dim

Vocalise 16. Although properly an introductory study in arpeggio singing this vocalise of eight measures is equally useful for the practice of skips of the third and fourth within short phrases; incidentally it furnishes fine material for equalizin the lower and the upper tone production. Sin slurred groups legato. Transpose to B♭. Th breath may be taken as marked.



Vocalise 17. The problem in this number centers mainly around the interval of the fourth between various degrees of the scale. Smooth connection and accurate attack are to be sought, the student being warned against difficulties likely to occur. When singing with a vowel the faulty execution of "scooping" is not so apparent; but when the Sieber syllables or similar combinations are used the bad effect is noticeable. For example, the second and third measures will probably be sung as follows:

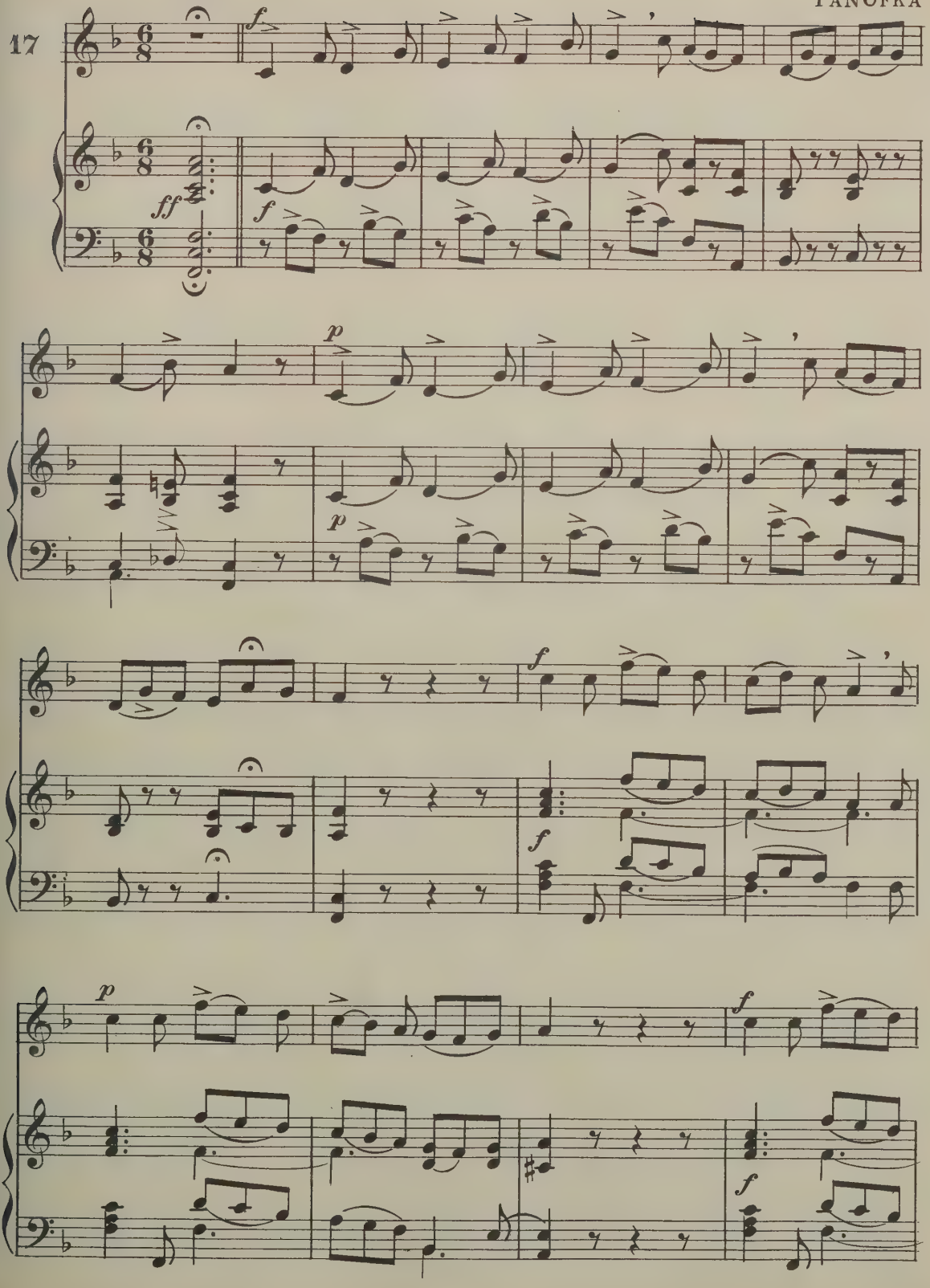


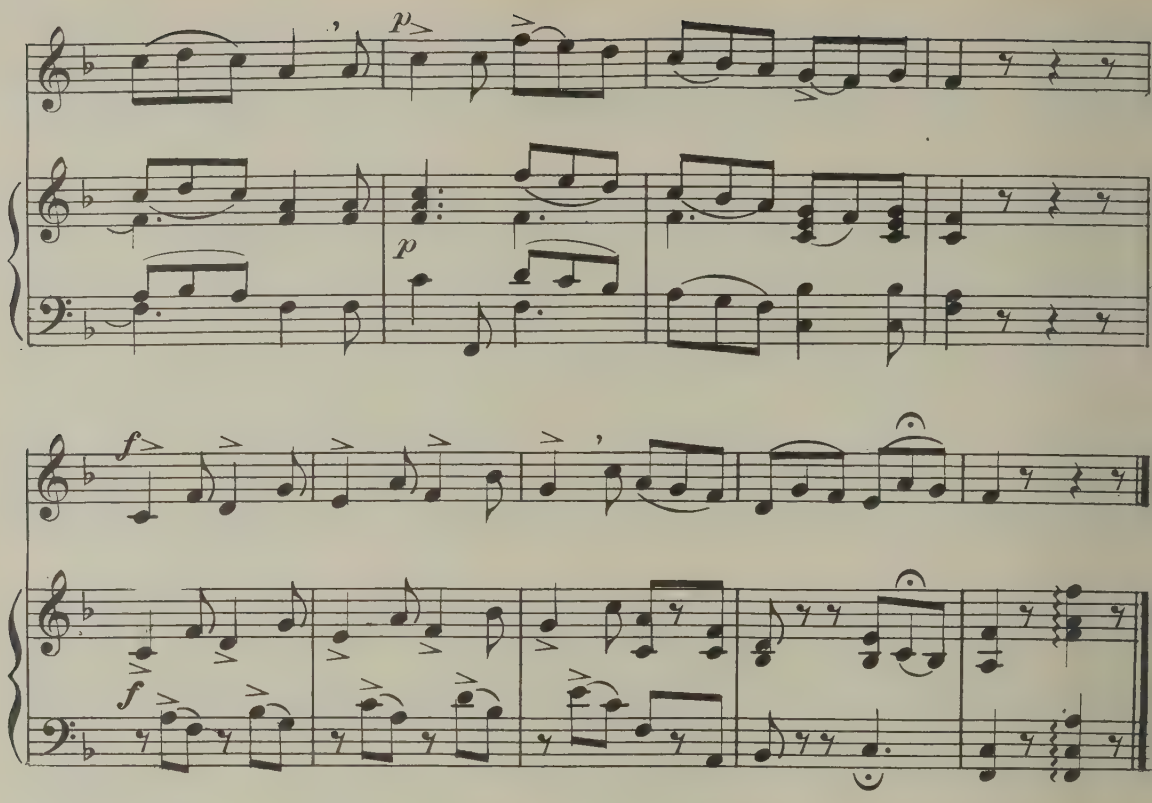
The fault is in starting the consonant of the syllable to which the skip is to be made on the previous pitch. Practise at first slowly enough to begin th upper note of the interval with the consonant.

Students must be watched very closely b teachers to guard against acquiring the habit o "scooping." The reason for scooping is that they are most concerned about the attack of the second of two tones rather than of joining the two. Persistent legato practice is an idea. The remedy is to glide easily,—of course quietly—from the vowel used for the first of two tones up to the pitch of the second tone. The consonant is sung at exactly the movement when the proper pitch is reached. The directions and illustrations used with the first study in the section by Vaccai show this method perfectly. Think of the "slow motion" camera and how it shows actions. In the same way the voice moves from pitch to pitch, by a glide.

Andantino

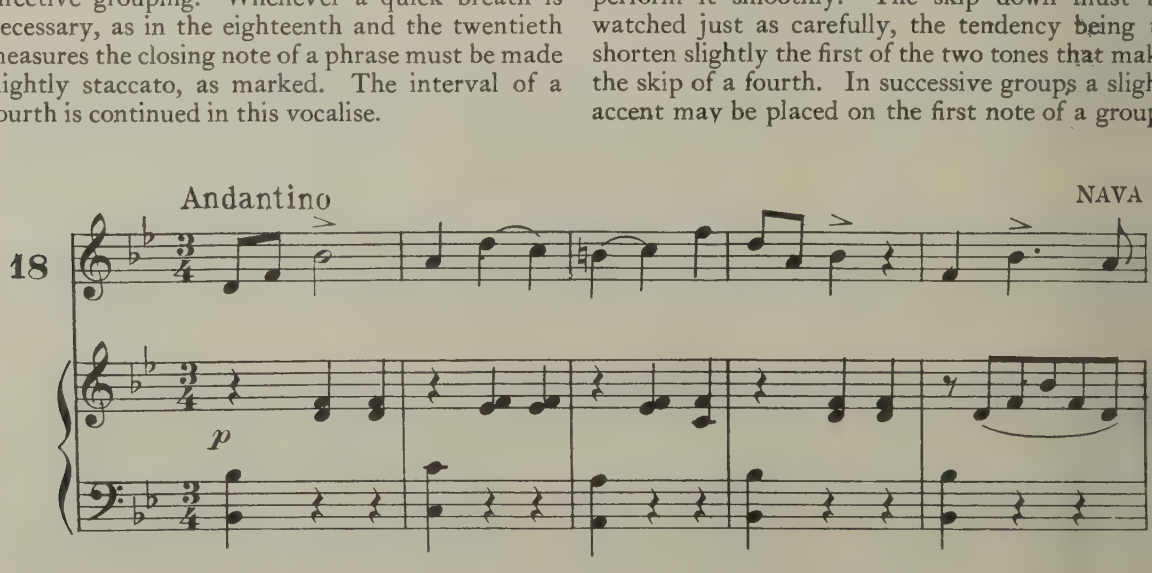
17

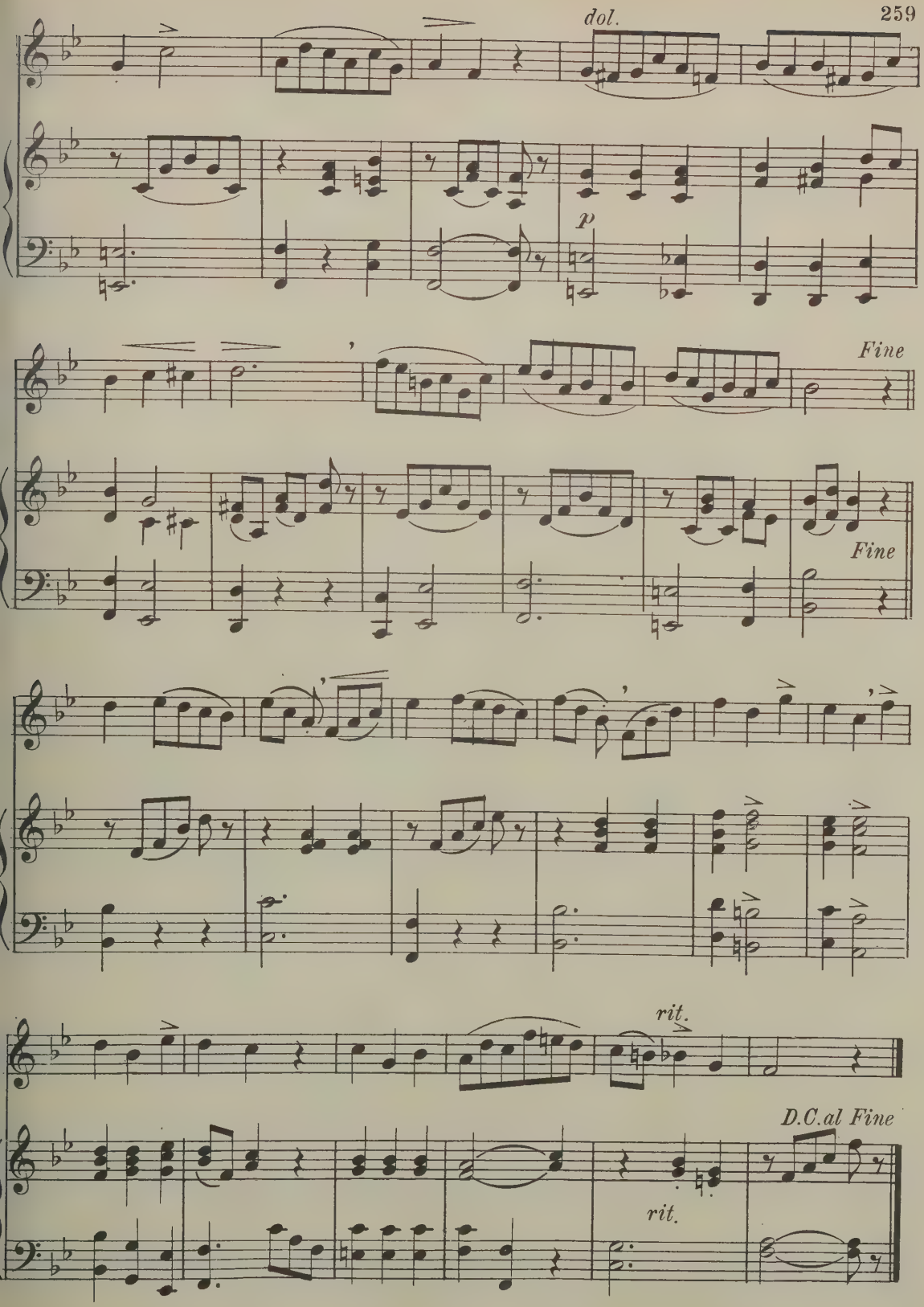




Vocalise 18. In this vocalise a somewhat higher range is introduced; with the exception of the first note, D, the tune is kept between F, first space, and G, above the staff. This is an excellent compass for soprano, tenor, or mezzo-soprano. Slurs are used in a number of measures to suggest effective grouping. Whenever a quick breath is necessary, as in the eighteenth and the twentieth measures the closing note of a phrase must be made slightly staccato, as marked. The interval of a fourth is continued in this vocalise.

The groups in eighth notes, as in the sevent ninth, tenth, and other measures, are to be su with evenness and smoothness. The skips of t fourth upward will show a tendency to a disco nected execution unless the student is caution against it, and unless he takes conscious care perform it smoothly. The skip down must watched just as carefully, the tendency being shorten slightly the first of the two tones that mak the skip of a fourth. In successive groups a sligh accent may be placed on the first note of a grou



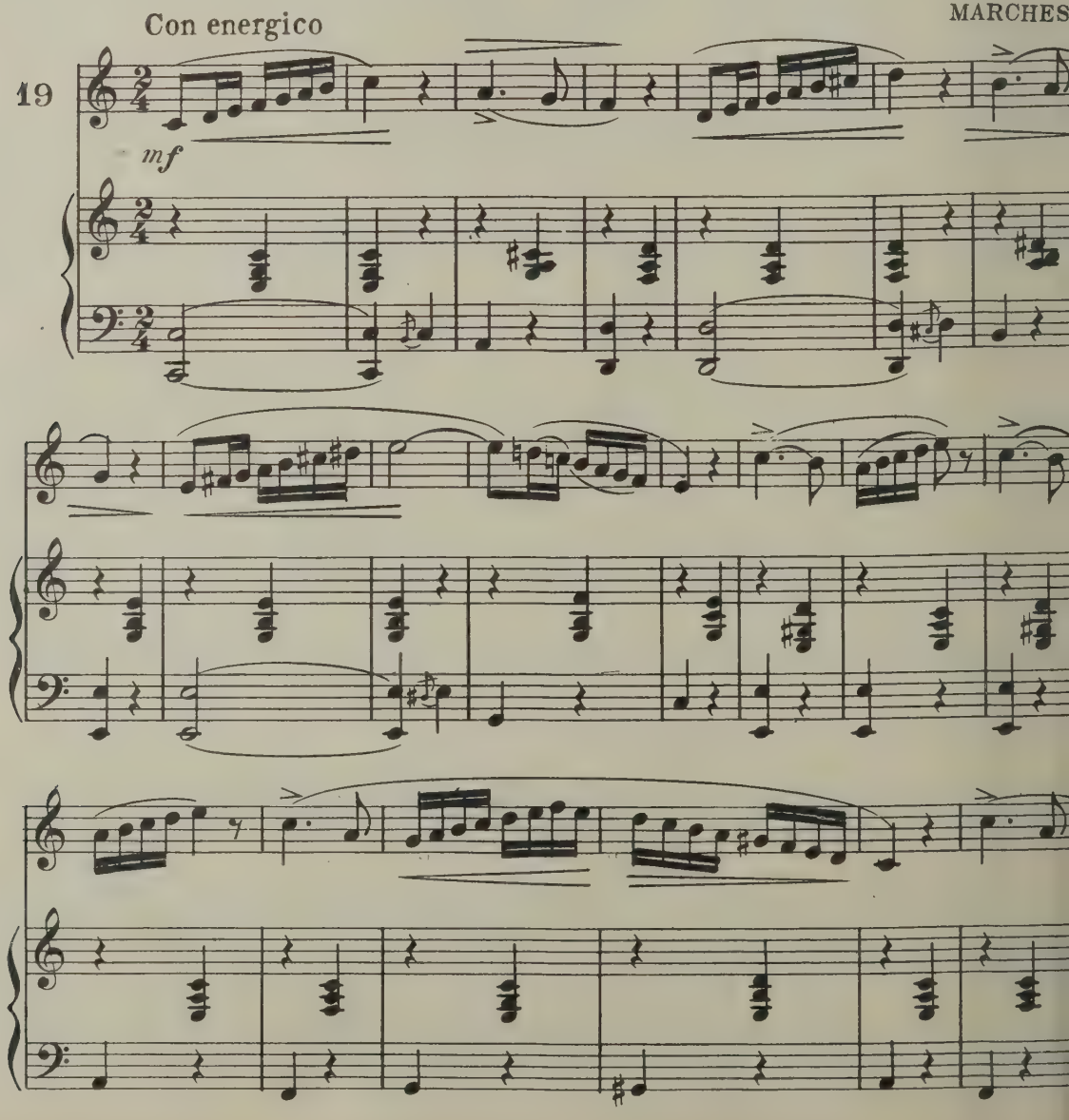

dol.
p
Fine
Fine
rit.
D.C.al Fine
rit.

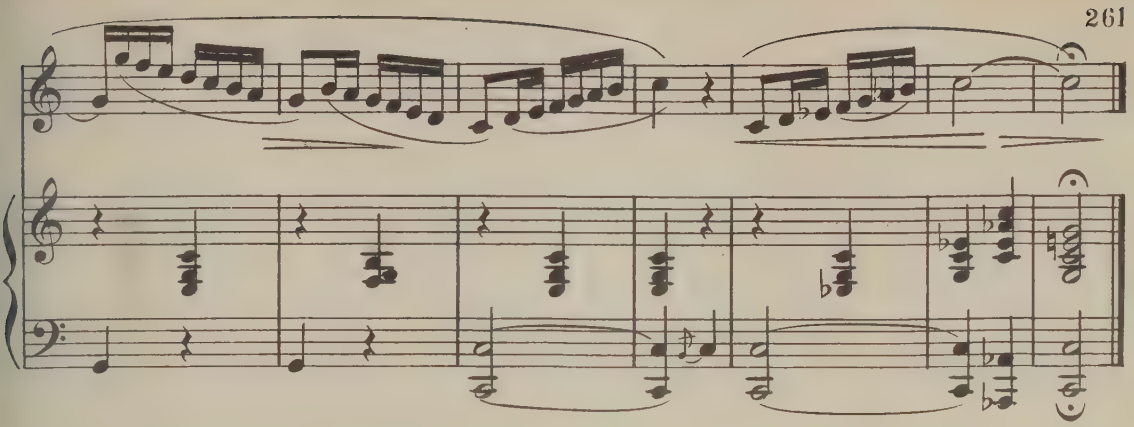
Vocalise 19. This vocalise is composed of phrases which are built on diatonic successions, skips being used only in the seventeenth, twenty-first, twenty-second, and twenty-third measures. The long, florid phrase from the twenty-first to the twenty-fifth measure may be sung in one breath as shown by the slur above the staff or in four short phrases as indicated by the slurs below the staff.

In the latter case do not take a new breath, but simply stop the tone at the end of the slur and make a new attack, with exactly the same quality as used in the preceding short phrase, with no accent. The only difference in the smoothness of the two renderings is the slight detachment tween phrases.

In the ninth and tenth measures the ascend passage is in the key of E minor, and the next (eleventh and twelfth measures) in C major ag The passage in the nineteenth and twent measures is in the key of A minor, harmonic fo

The difficulty is to sing the succession G♯-F correct intonation. The closing passage is i minor, harmonic form, ascending. Scale prac for this vocalise should be on these various for C major, D minor, E minor, A minor, C mi The teacher should have the pupil point out amples of these scales in the vocalise.

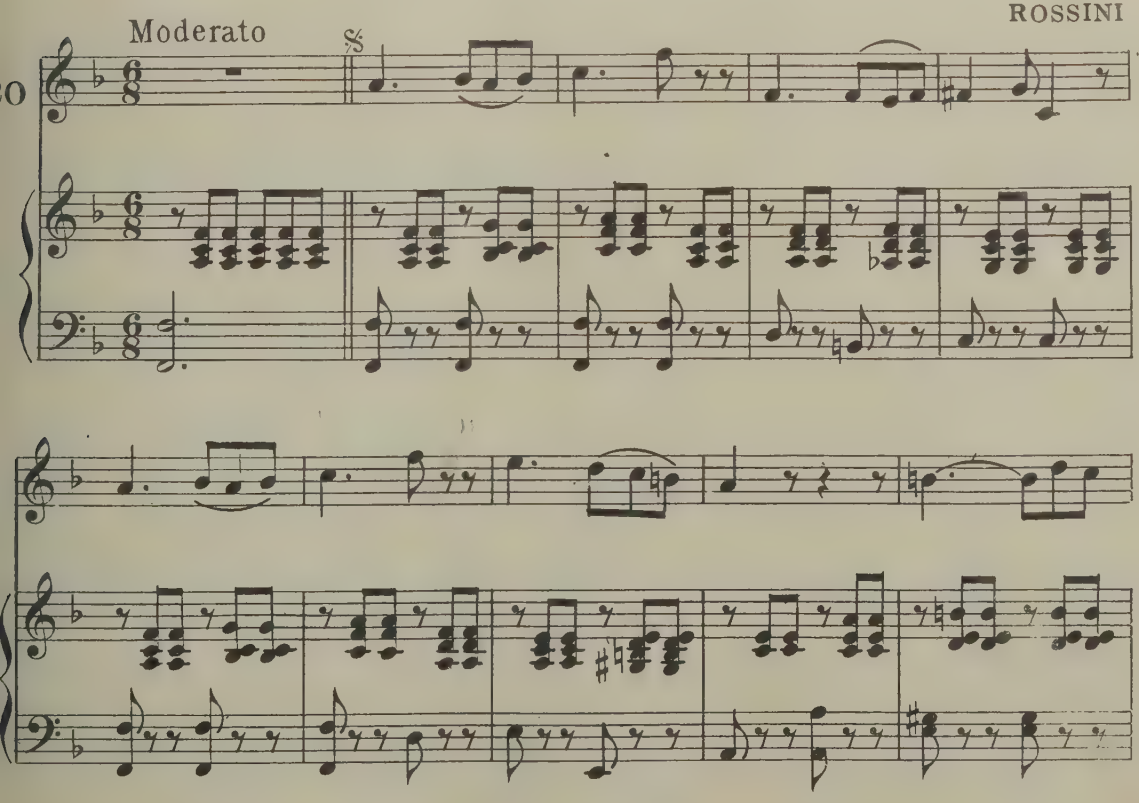


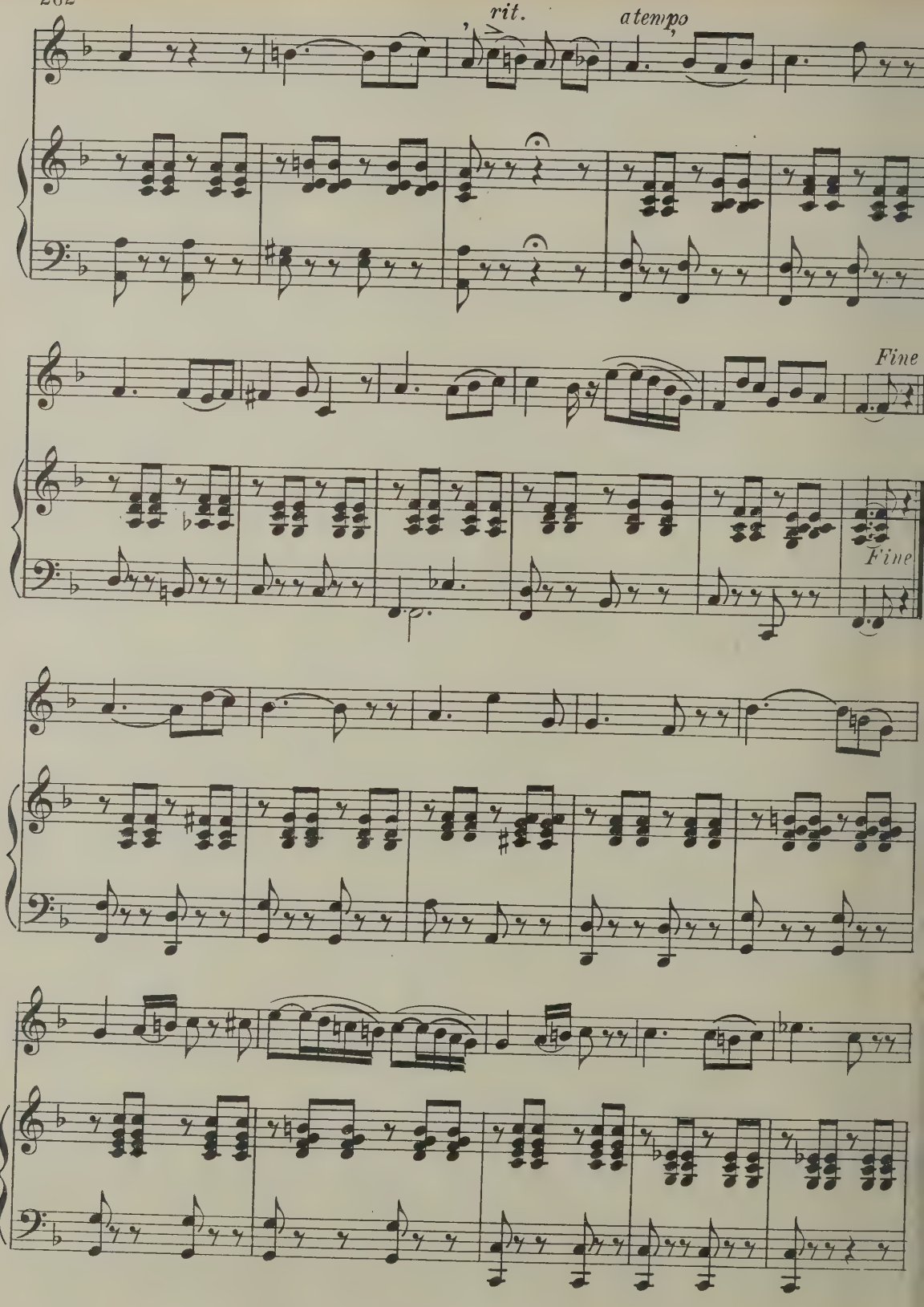


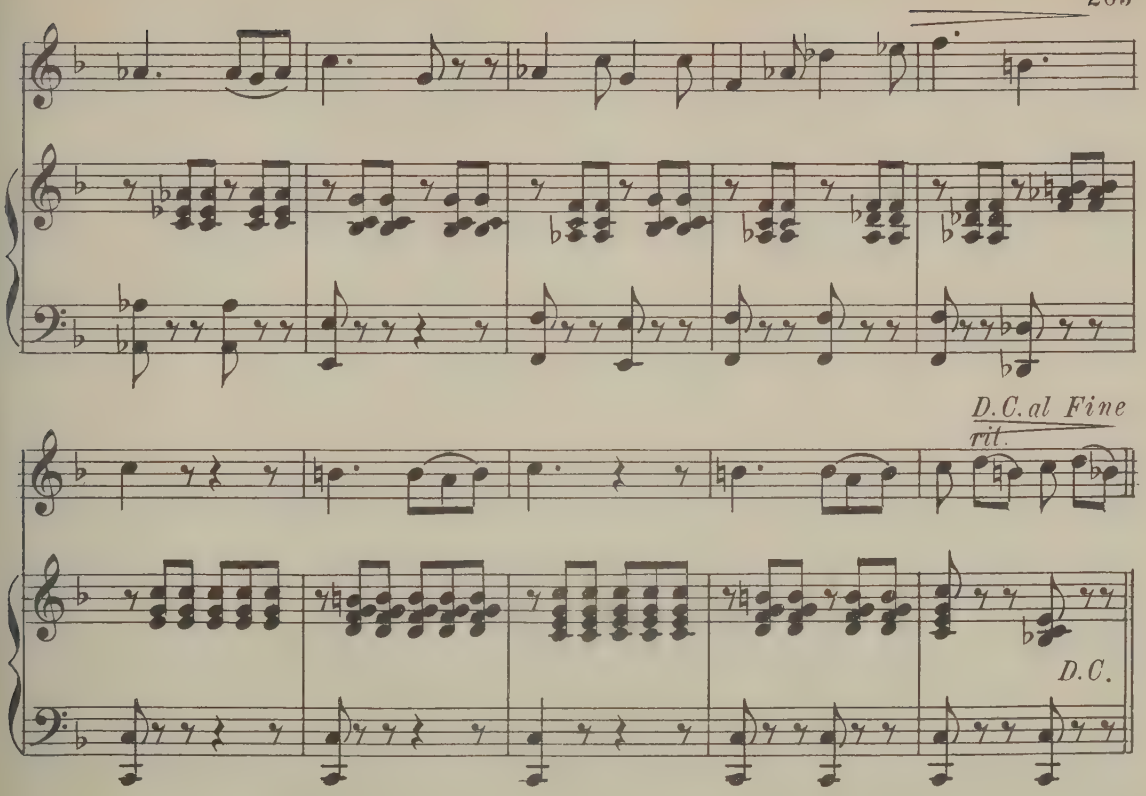
Vocalise 20. Melodic charm is a distinguishg feature of this vocalise from the pen of the lebrated opera composer, Rossini. In the fourth easure, in which there is a repetition of the gree F, the vowel, "ah," for example, may be anged to "la" or some other combination of wel and sonsonant, to prevent the probable eathy effect due to a new attack with the vowel ne. The Sieber syllables will present no diffilty. The slurred groups are so marked in case llables or various vowels are employed.

Think of this as a light song in an opera of the *canzona* style. The phrases are short and suggest short lines of verse. In the ninth to the twelfth measures note the repetition of the musical phrase and the return to the first theme by means of the three-note figure. Do not disregard the *ritardando* direction with the *a tempo* to follow. The same effect occurs at the *D.C.* An interesting passage occurs in the second part, beginning with the ninth measure, first in C minor, then in F minor, returning to F major.

ROSSINI



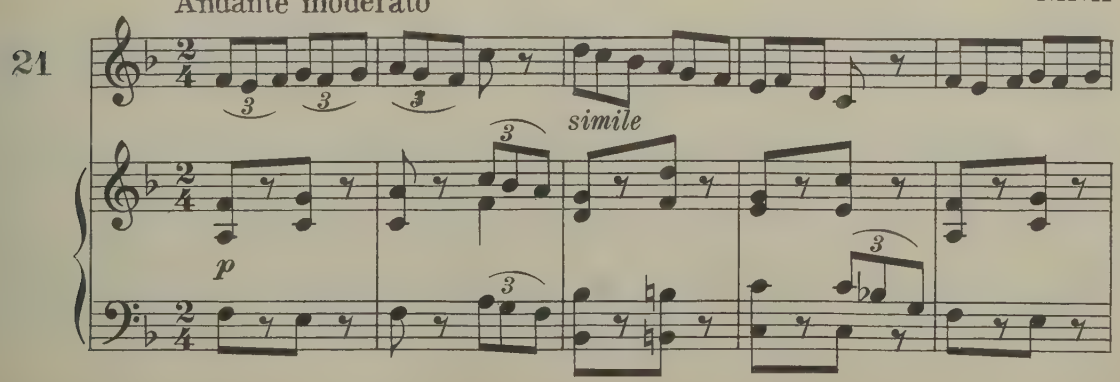

rit.
a tempo
Fine
Fine

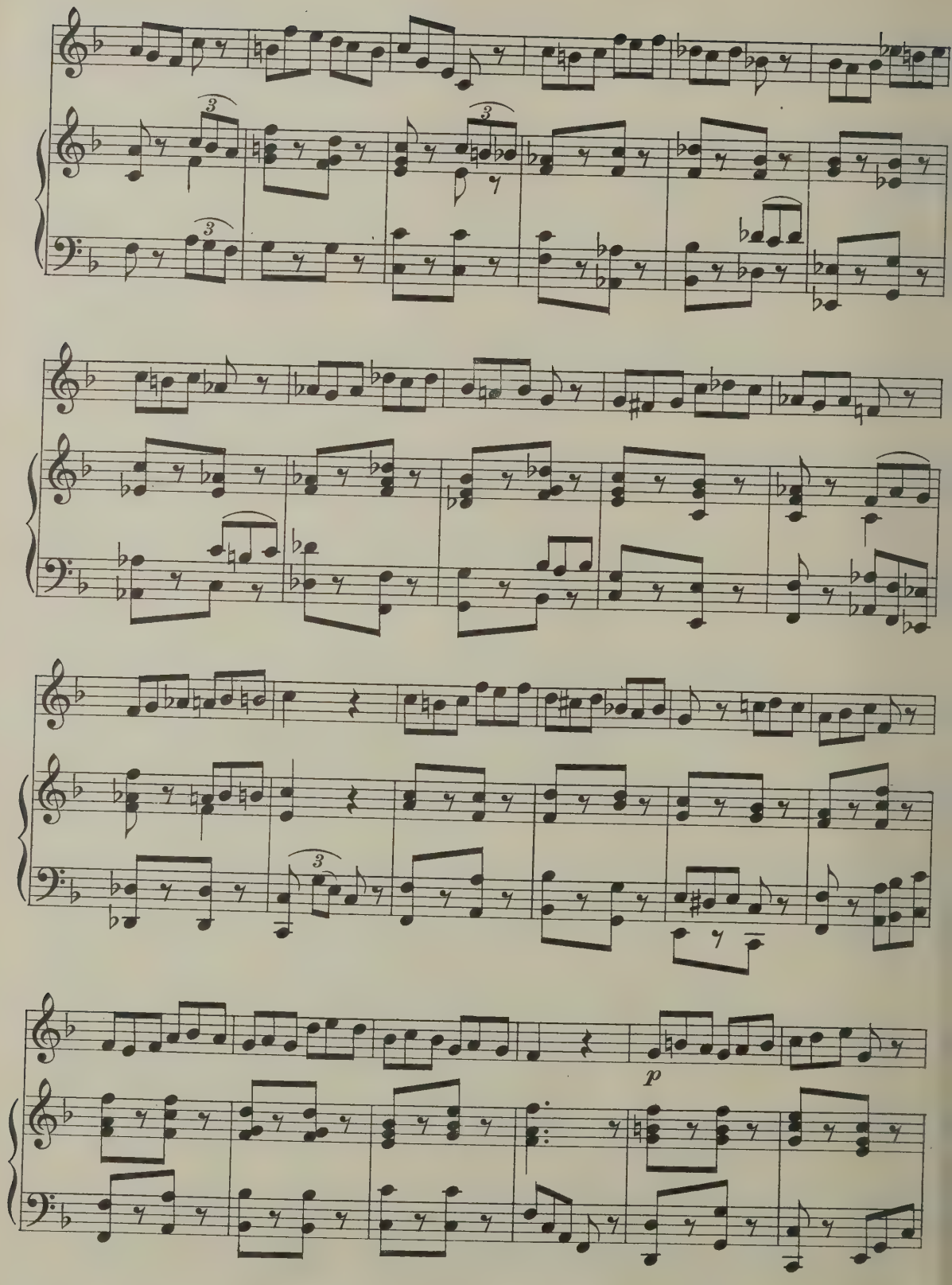


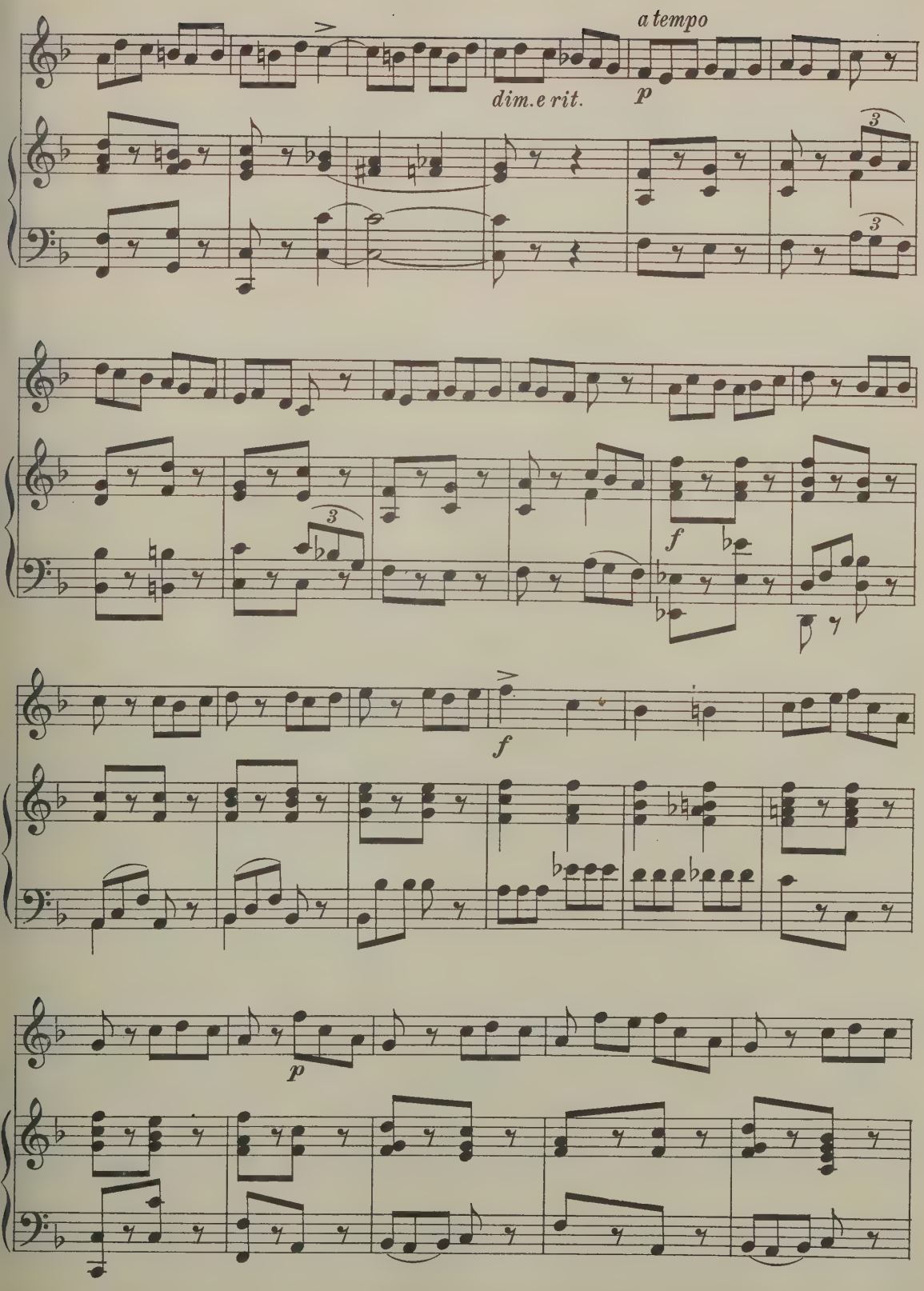
Vocalise 21. This vocalise introduces triplets, both diatonic and with skips. The movement is *andante moderato* which applies to the "beat," not to the movement of the individual eighth notes; that is while the succession of the dotted quarter notes will be *andante*, the eighth notes will have a moderately rapid movement. A fair metronome rate will be less than sixty beats to the minute.

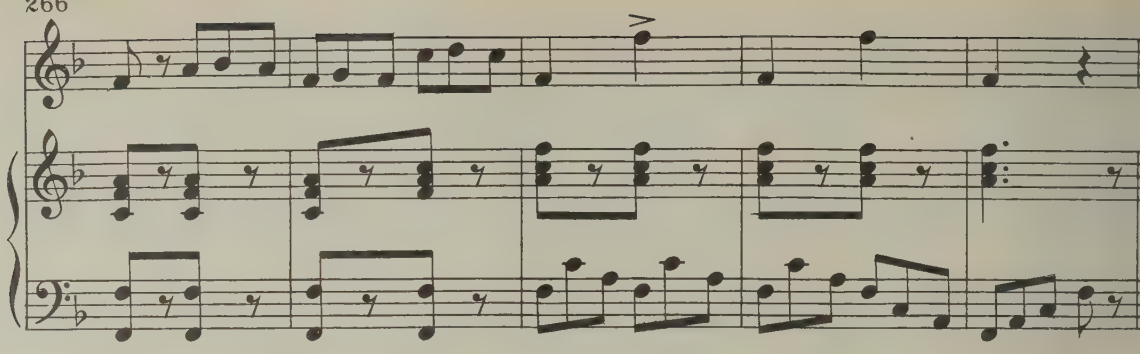
The movement is to be smooth with an entire absence of the jerkiness which often occurs in triplets, especially with regard to the second and third notes of a group. Frequent rests afford opportunity to take breath; only four instances occur when the breath must be taken quickly and noiselessly through the mouth—at the close of the thirty-second measure, the forty-fourth, the fiftieth, and the fifty-fourth. The short phrases may be sung without taking extra breath, if the teacher prefers, but the stoppage of the tone must be from the diaphragm and not by constricting the throat. The octaves at the close are to be joined legato, and the change to the higher note must not be accompanied by any feeling of effort; the aim is to blend the upper quality of tone into the lower. The passage beginning in the ninth measure is in F minor, then A♭ major, returning to F major, through F minor, in the seventeenth measure.

NAVA




3
3
3
3
p

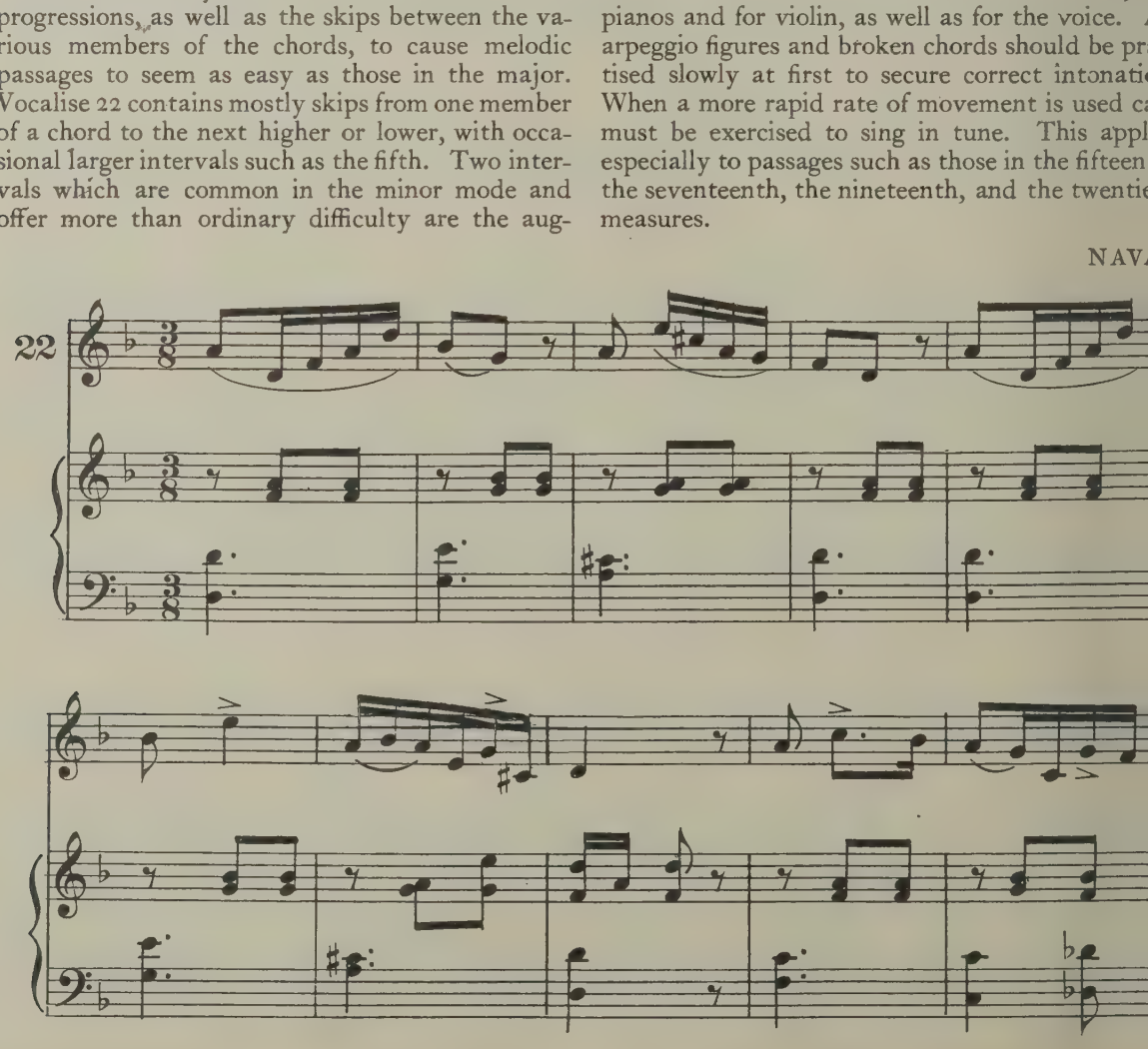

a tempo
dim.e rit.
p
3
3
f
f
p

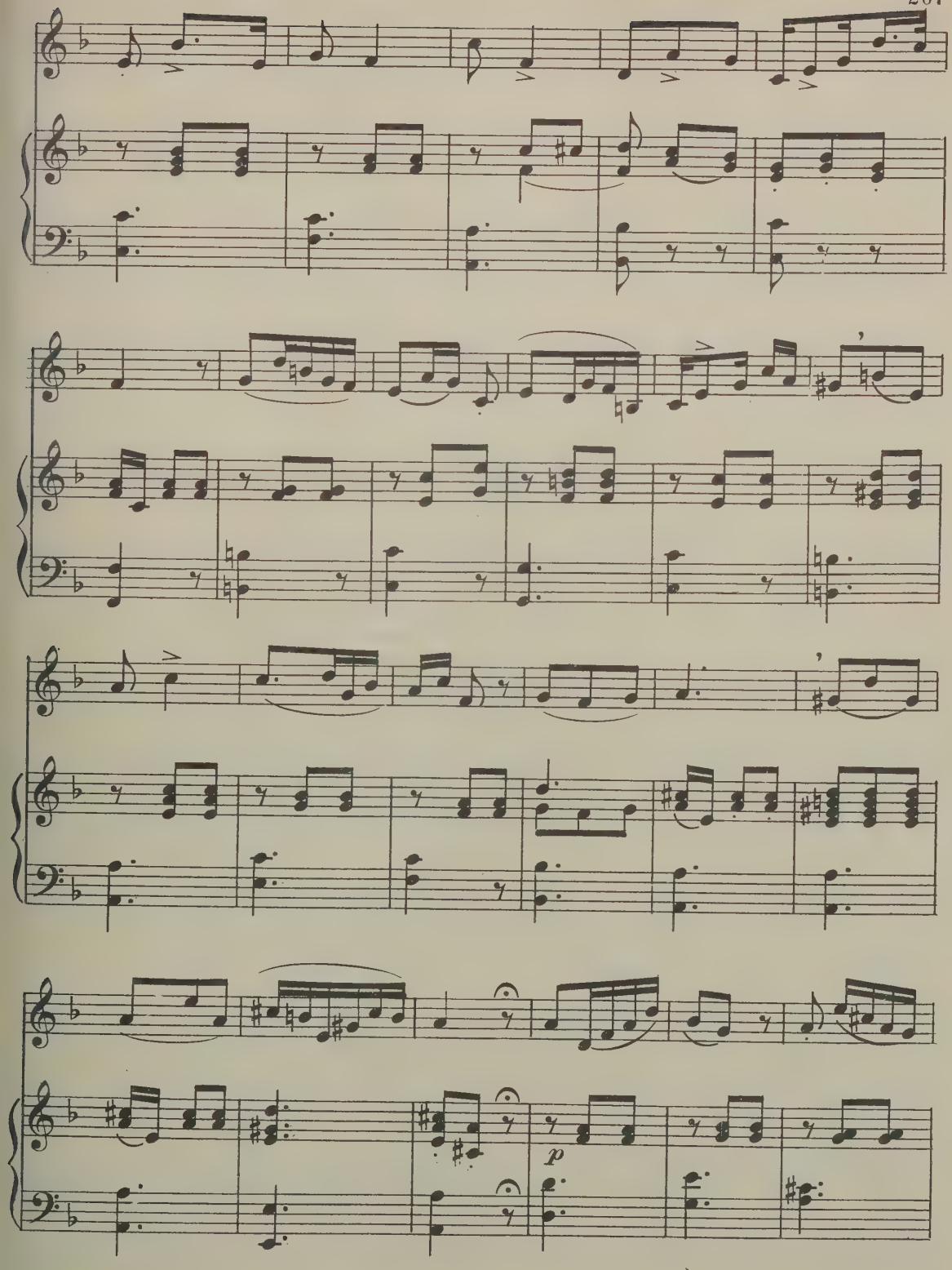


Vocalise 22. It is not unusual for pupils to object to a vocalise in the minor mode with the statement that they "do not like the minor, anyway" and that it is hard. The truth is that just because they encourage themselves in this disregard of the minor they lose the opportunity to become sufficiently familiar with the minor scale progressions, as well as the skips between the various members of the chords, to cause melodic passages to seem as easy as those in the major. Vocalise 22 contains mostly skips from one member of a chord to the next higher or lower, with occasional larger intervals such as the fifth. Two intervals which are common in the minor mode and offer more than ordinary difficulty are the augmented fourth, as in the sixth measure, and t diminished fifth, descending, in the seventh, a in the nineteenth, and both ascending and descen ing in the twenty-seventh.

Modern music differs from the older style in t larger use made of the arpeggio and the brok chord. This is true of instrumental music, pianos and for violin, as well as for the voice. arpeggio figures and broken chords should be pr tised slowly at first to secure correct intonati When a more rapid rate of movement is used ca must be exercised to sing in tune. This appl especially to passages such as those in the fifteen the seventeenth, the nineteenth, and the twentie measures.

NAV

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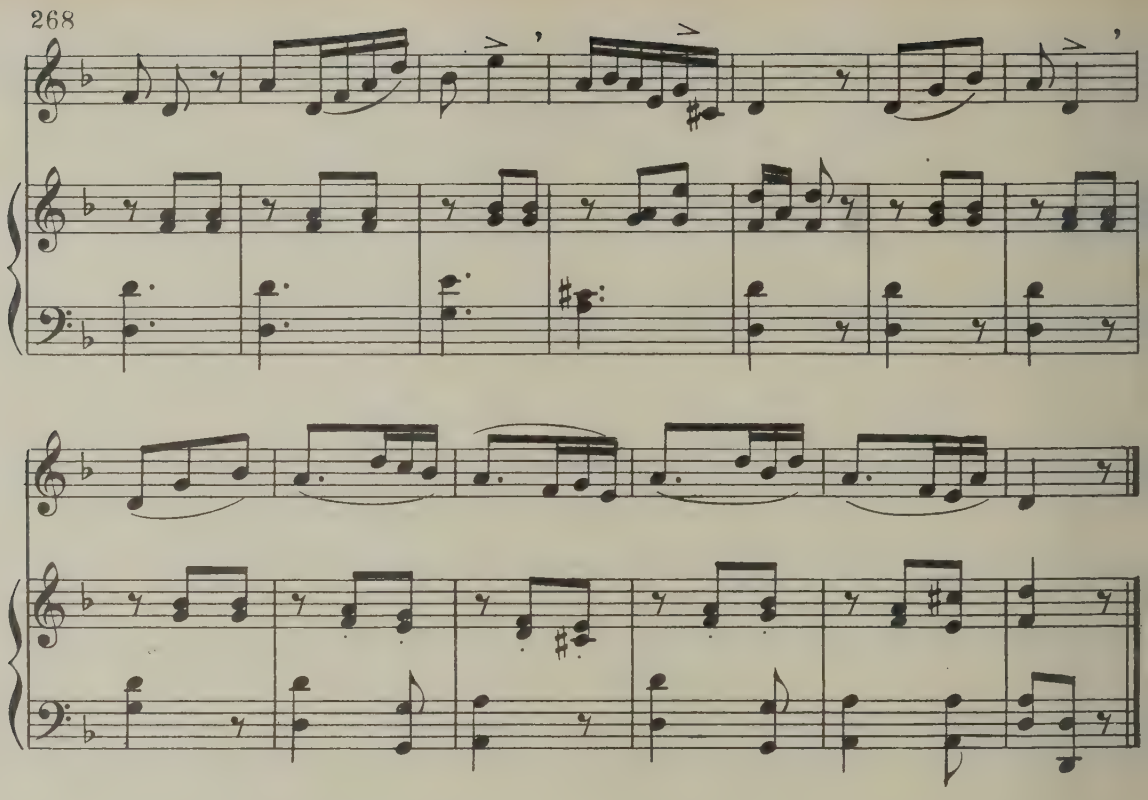
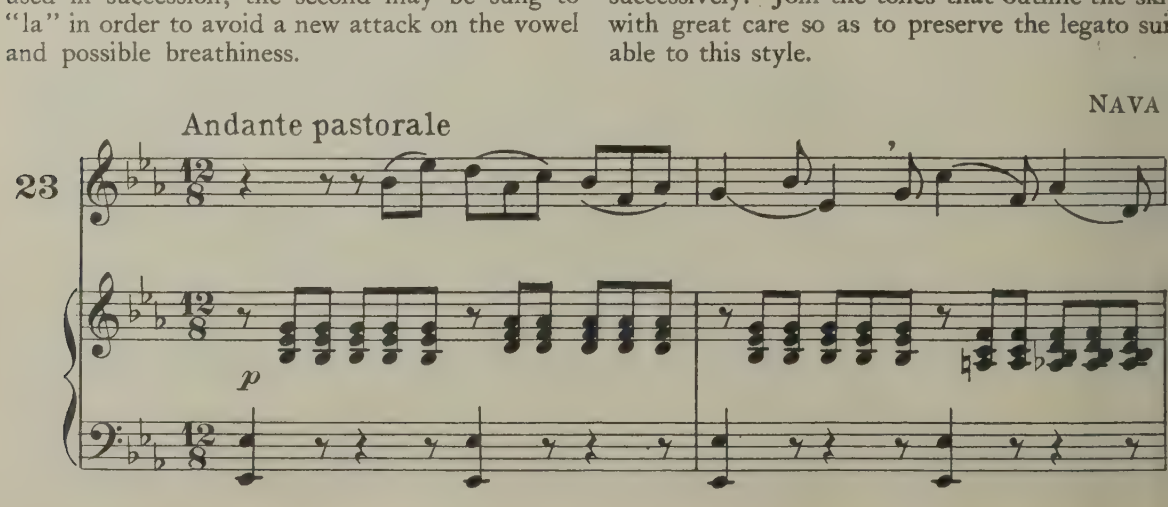
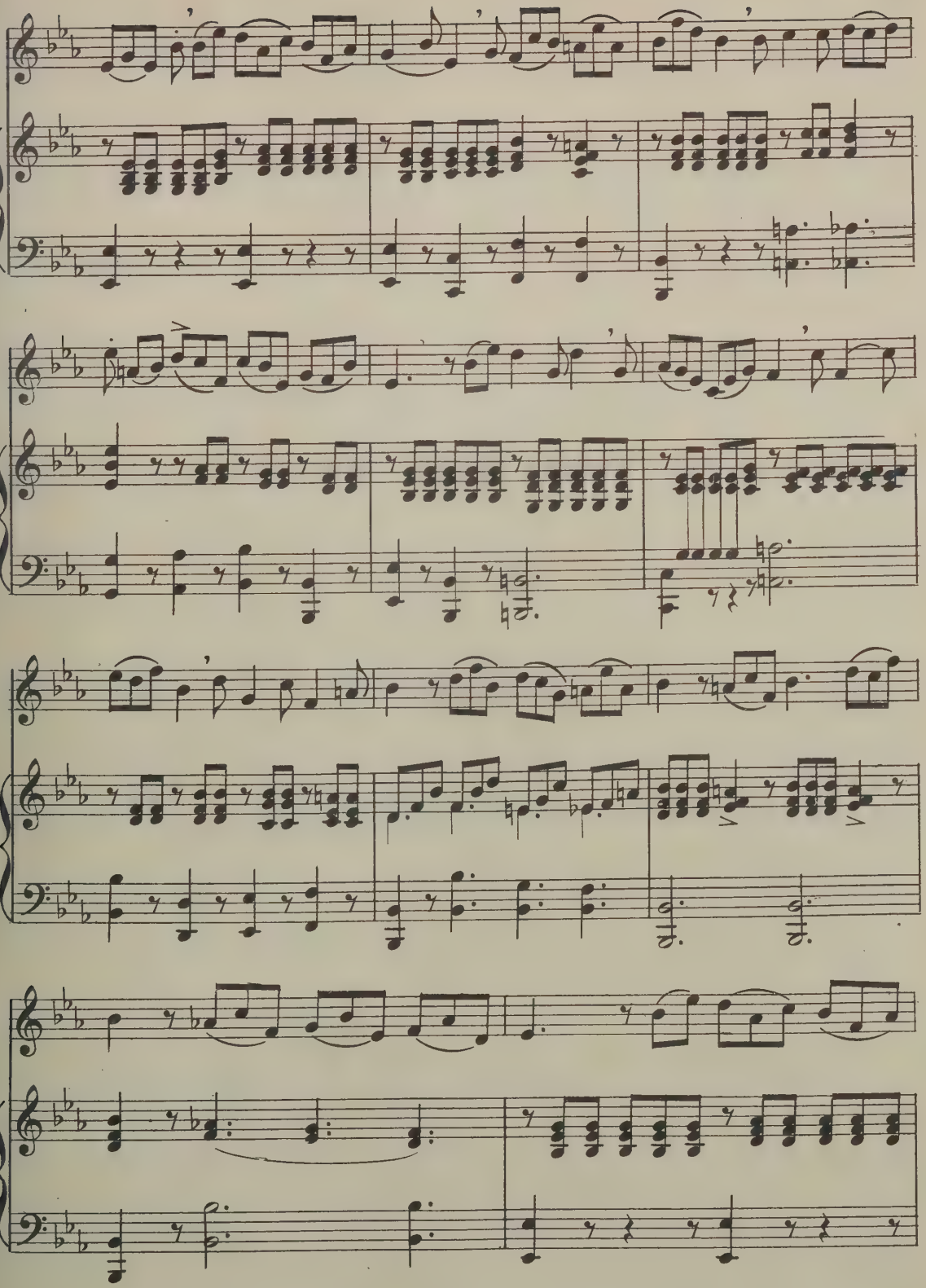
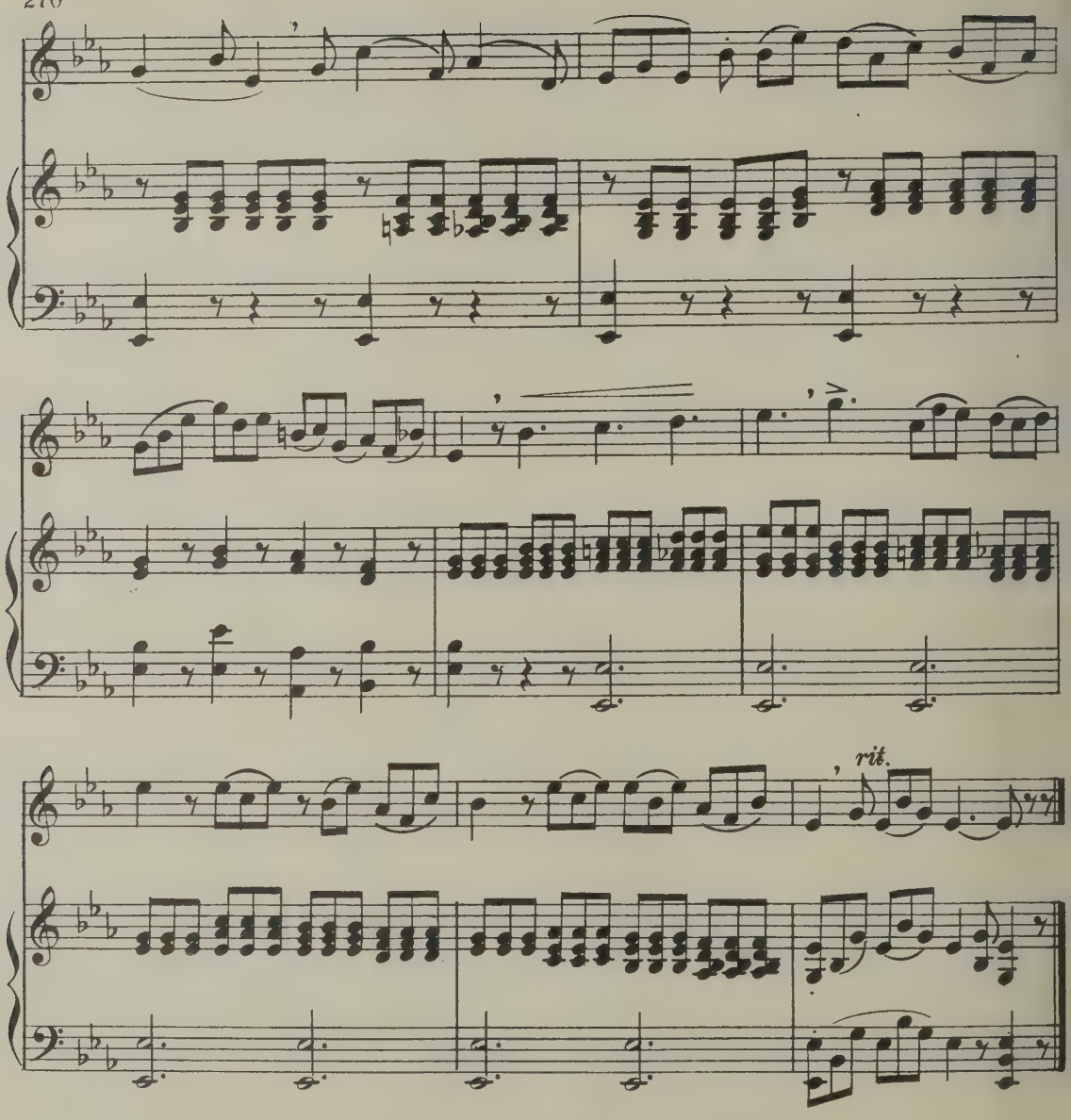


Vocalise 23. The skip of the fifth is the principal feature of Vocalise 23. Of course the other intervals brought about by a melodic movement within a chord, thirds and fourths, are also present. For this reason it will be best, at first, to practise in slow tempo so that attention can be given to the very important matter of correct intonation, a difficulty always encountered in singing broken chord or arpeggio passages. In the next to the last measure two notes of the same pitch are used in succession; the second may be sung to "la" in order to avoid a new attack on the vowel and possible breathiness.

Nava was a distinguished Italian teacher o singing connected with the Milan Conservatory His method was marked by careful attention t natural vocal development and aversion to forcin methods. This system is worked out in his boo on singing from which the vocalises by Nava i this collection were taken. For example, in Vo calise 23, note how the various skips of third, fourth and fifth are used in the first few measures. I the next to the last measure these skips appea successively. Join the tones that outline the ski with great care so as to preserve the legato sui able to this style.

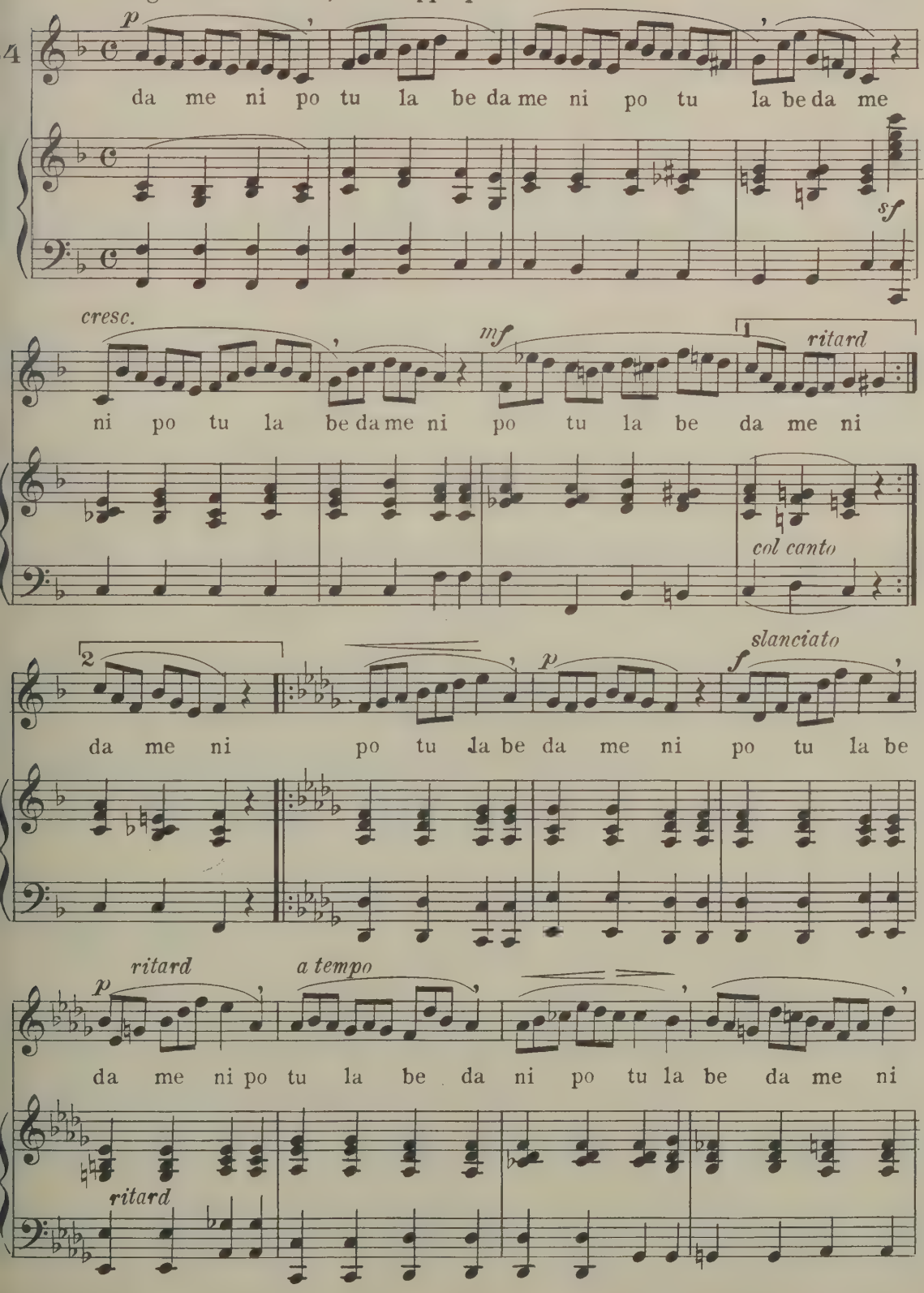


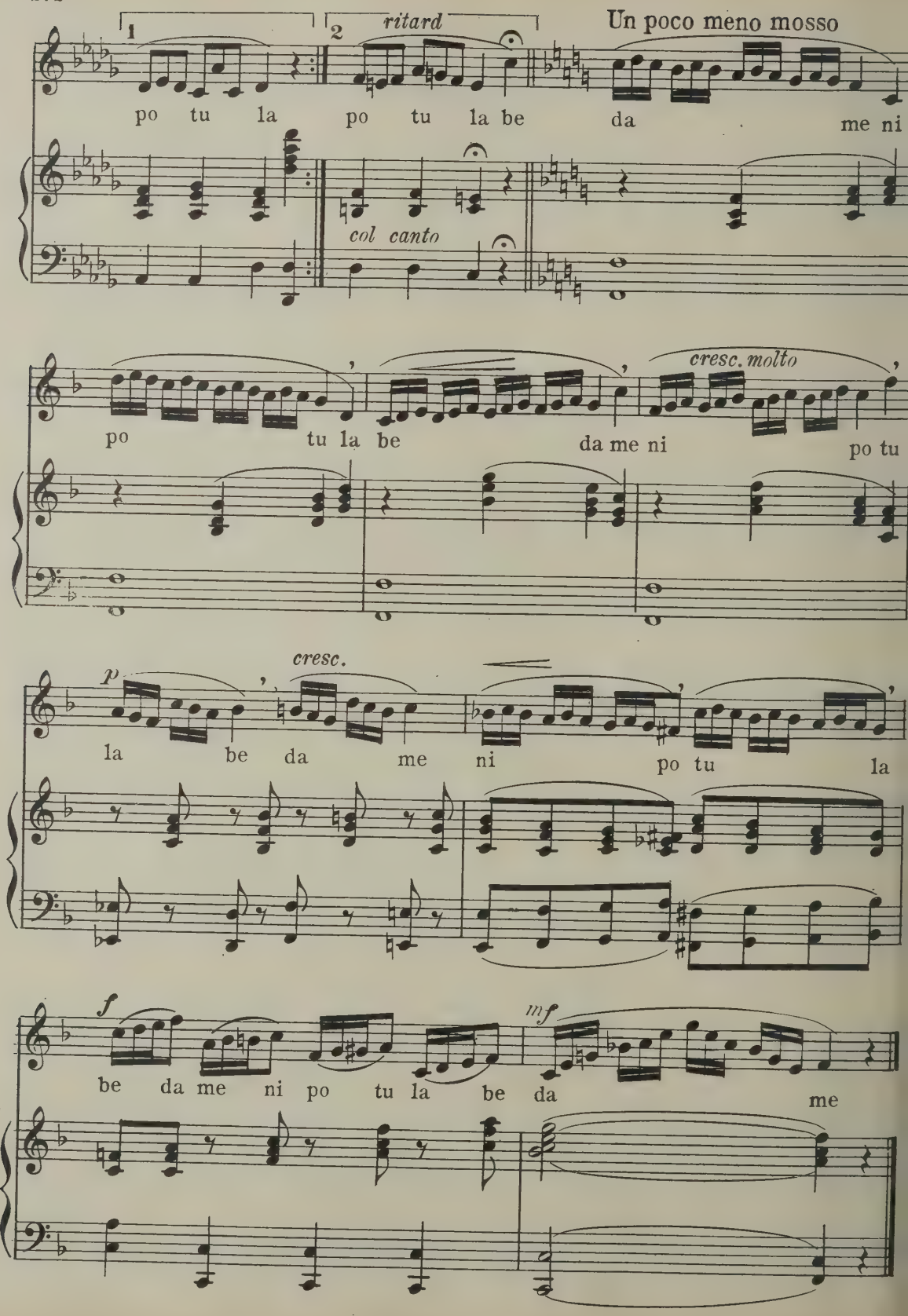




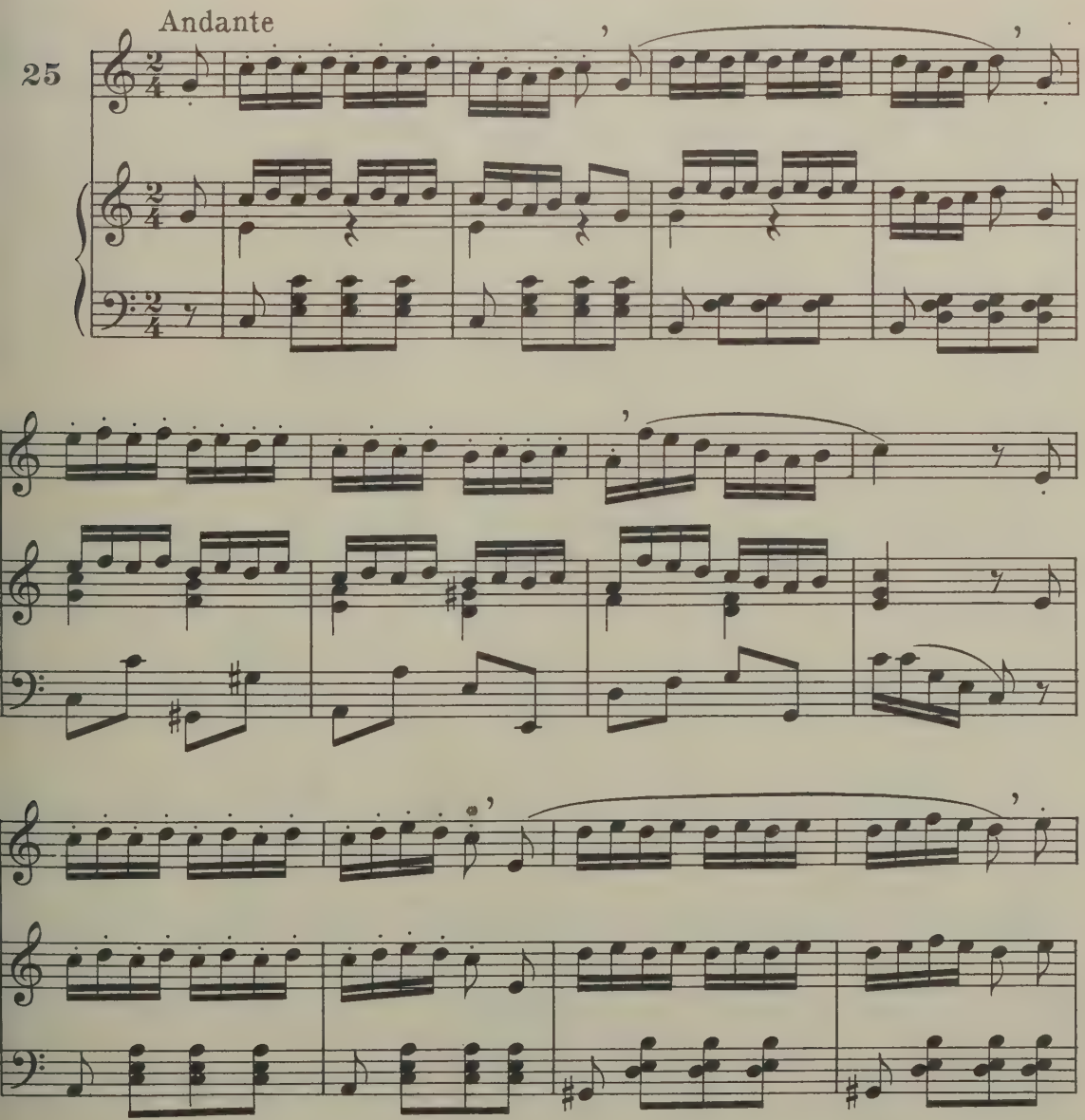
Vocalise 24. A variety of problems are presented in the following vocalise, the principal one being progressions in triplet groups with diatonic successions within the triplet, except in a few groups. In some measures the last note of a group and the first of the following are identical in pitch. If the vowel is changed no new problem of attack is introduced; the same applies to the use of the Sieber syllables or other combinations selected by the teacher. If the vowel is not to be changed or a new syllable used the necessary attack must b made with the breath-supporting muscles, atter tion being concentrated to prevent breathiness c tone. The third section of this vocalise, marke *un poco meno mosso*, really introduces a mor rapid motion owing to the change from eighths t sixteenths. Legato is still to be preserved. In th last measure the arpeggio of the dominant sevent chord is used. This will require more practic than any other measure of the vocalise.

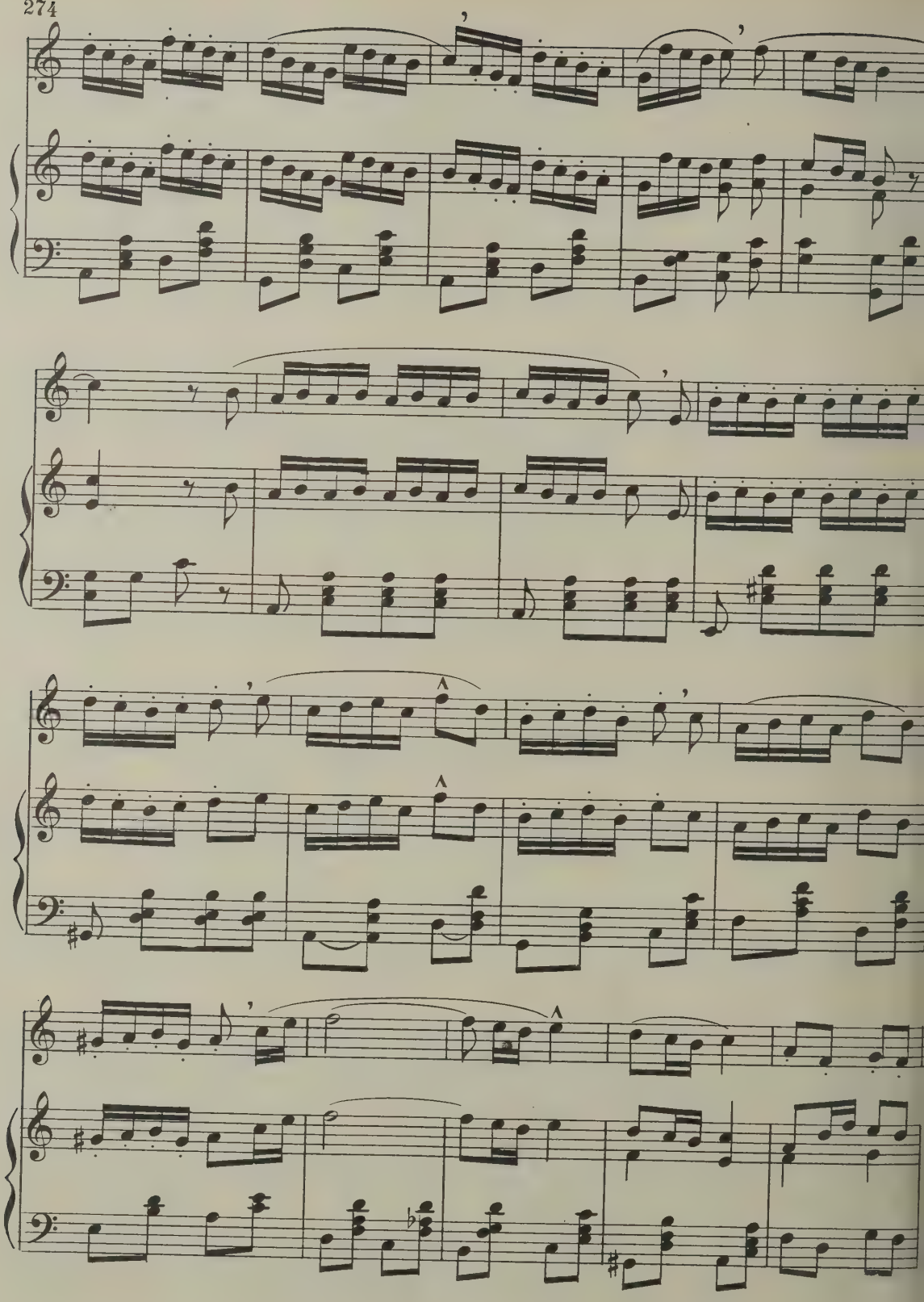
Allegretto cantabile, non troppo presto SIEBER

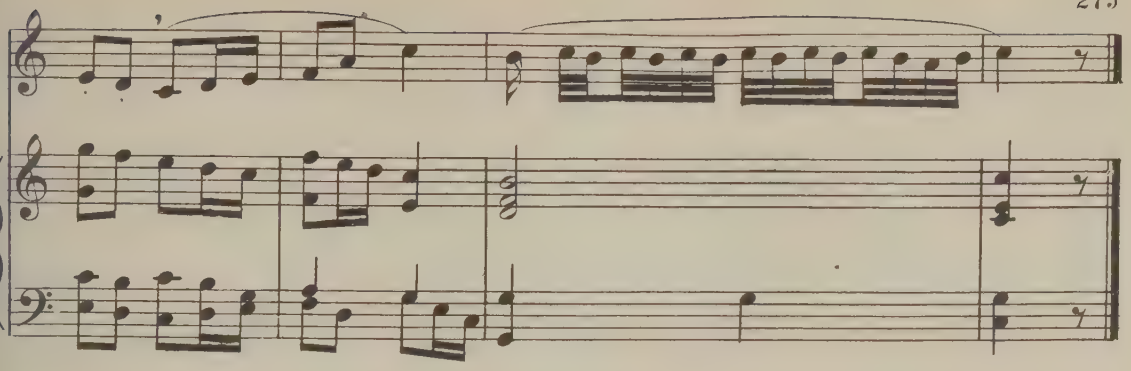



1
2
ritard
Un poco meno mosso
po tu la po tu la be da me ni
col canto
cresc. molto
po tu la be da me ni po tu
p
cresc.
la be da me ni po tu la
f
mf
be da me ni po tu la be da me

Vocalise 25. In producing the staccato the tone attacked suddenly and immediately dropped. pressed in terms of notation the sixteenth notes Vocalise 25 will have the effect of thirty-second tes followed by thirty-second rests. The mechan- l difficulty in making the staccato is this rapid justment followed by an equally rapid relaxa- n. The diaphragm is the chief agent and perates against the column of air in the lungs, e chest and abdominal walls being kept more or s tense. There should be as little movement of e chest walls, diaphragm, larynx, etc., as possible. The whole is a question of tension but not rigidity, and the reason the staccato effect is so difficult for most persons is that they attempt to accomplish it by excessive movements of the breathing apparatus or larynx." (Mills.) The vocalise under consideration has two distinct problems, namely staccato and legato production. Note that the tempo is not rapid; the first practice should be at an even slower tempo than that indicated by "andante." In the next to the last measure the notation is equivalent to a trill, an anticipation of a later problem.





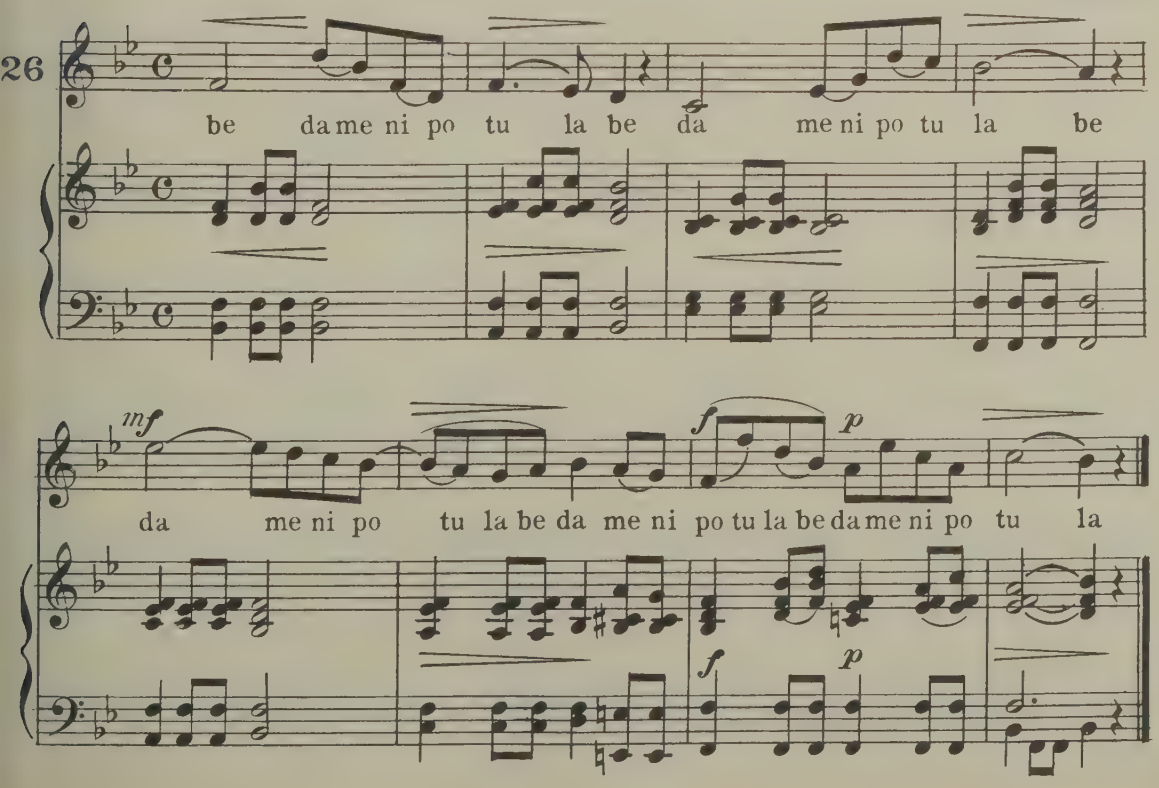


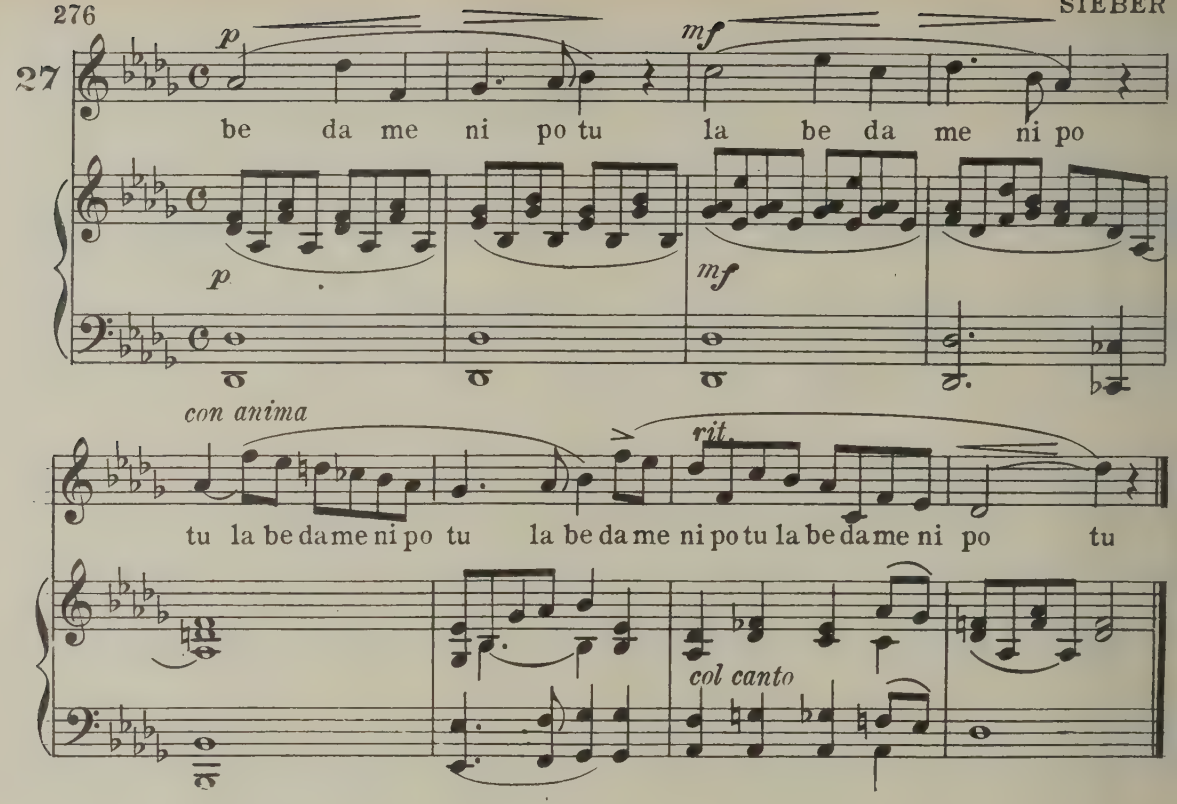
Vocalises 26 and 27. These two eight-measure vocalises by Sieber offer excellent passages for the study of wide skips, especially the one in D♭. Naturally the syllables *da, me, ni,* etc., may be used with these, but that does not preclude the employment of vowels; in case the latter are used we suggest the grouping of the eighth notes into duplets in the vocalise in B♭, as marked by the slurs, resulting in a slight shortening of the time value of the second note of each group.

Both of these vocalises are to receive a legato connection. In diatonic successions or even in the skips of a third the student has ordinarily little trouble in properly joining successive tones. But in skips of a fourth, fifth, sixth, and an octave, as in Vocalises 26 and 27, the need for careful attention to the joining of the tones making the skip is imperative.

The fifth measure of No. 27 has the skip of an augmented second (D♭—C♭) which must be repeated several times to make the correct intonation. This is an effective passage.

SIEBER

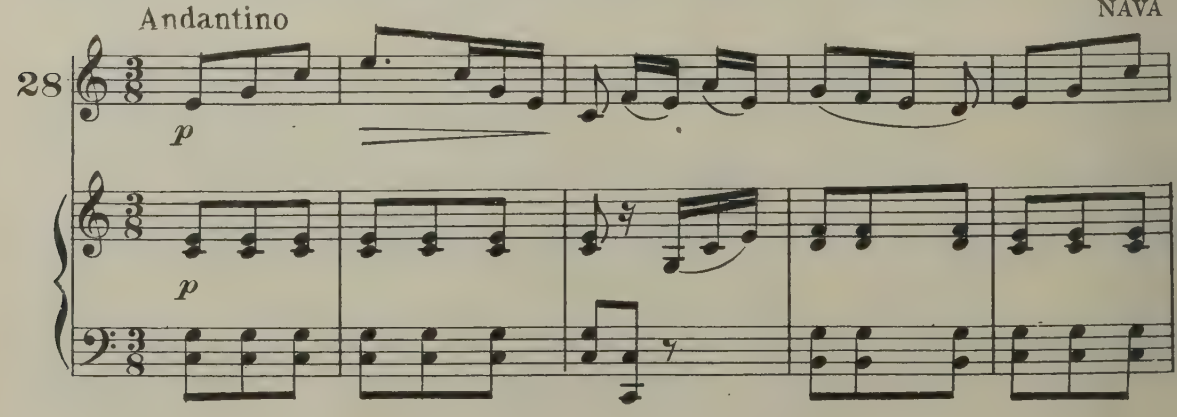


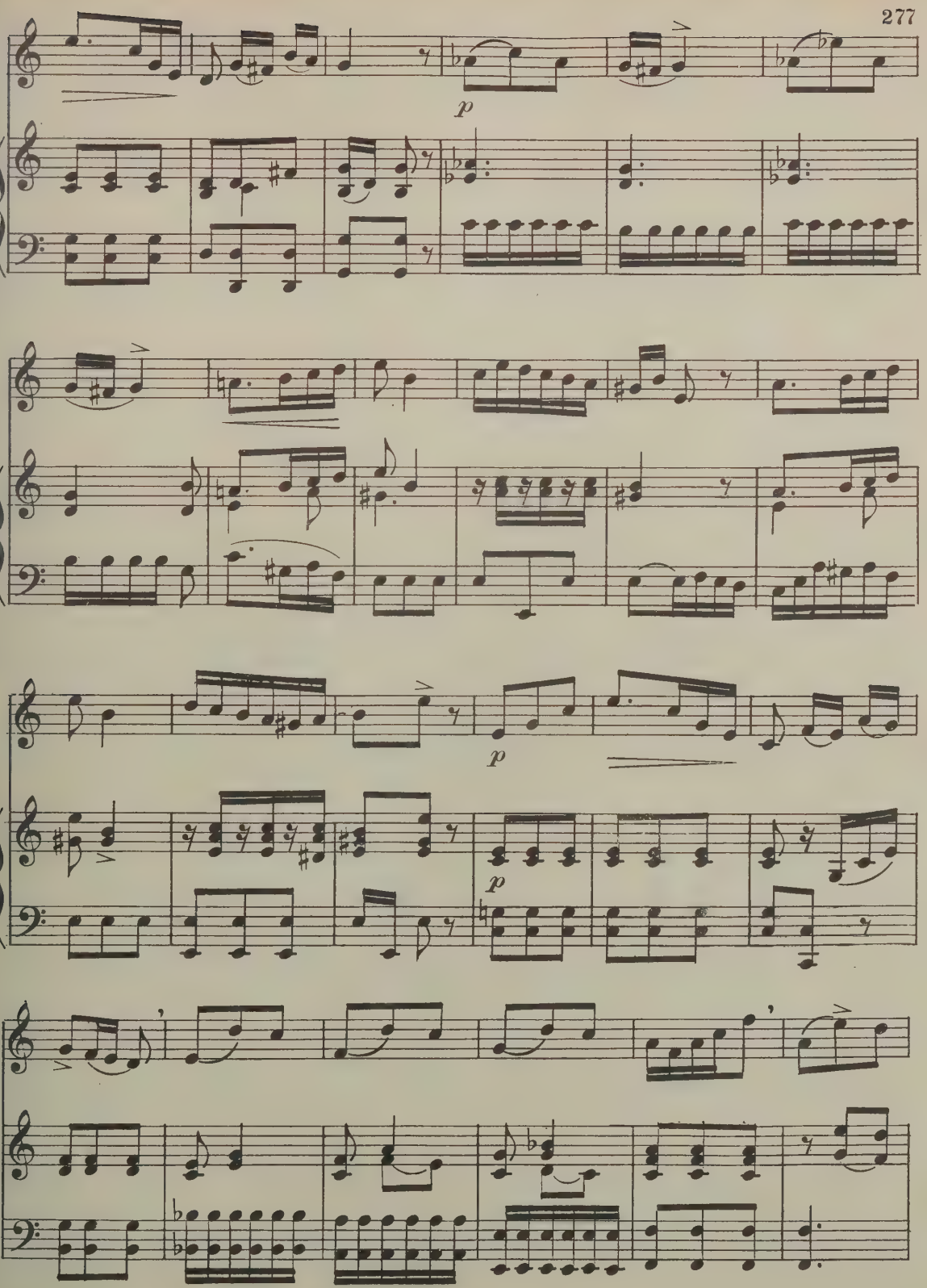


Vocalise 28. This vocalise calls for the study of broken chord figures, duplets, and staccato single notes. For example, the first phrase is made up of the notes of the C major triad; in the third measure and elsewhere successions of duplets occur in which the second note should be slightly shortened. If there is no rest between the end of one phrase and the beginning of a new one the last note of the first phrase may be made staccato and a quick, breath taken through the mouth.

In addition to the long slurs which show the main phrasing we have inserted short slurs below which indicate another style of execution for th contents of the larger phrases; for example, th third and fourth measures, three divisions of th main phrase, but not a separate breath for each In the ninth measure the first two eighth note have legato connection but the third is staccato followed by a three-note group, again legato. Thi same execution occurs in a number of other meas ures. Be sure to make a good connection betwee these slurred eighth notes, particularly in the cas of large intervals, as in the eleventh, twenty-fifth and twenty-sixth measures.

NAVA




p
p
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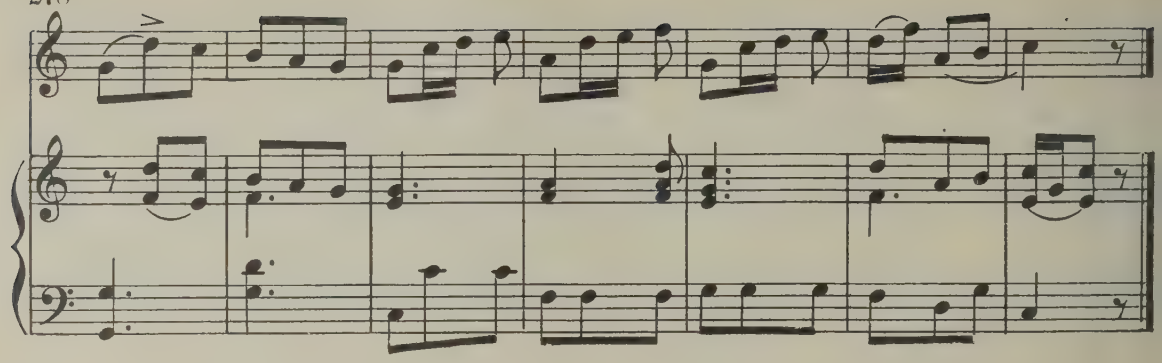
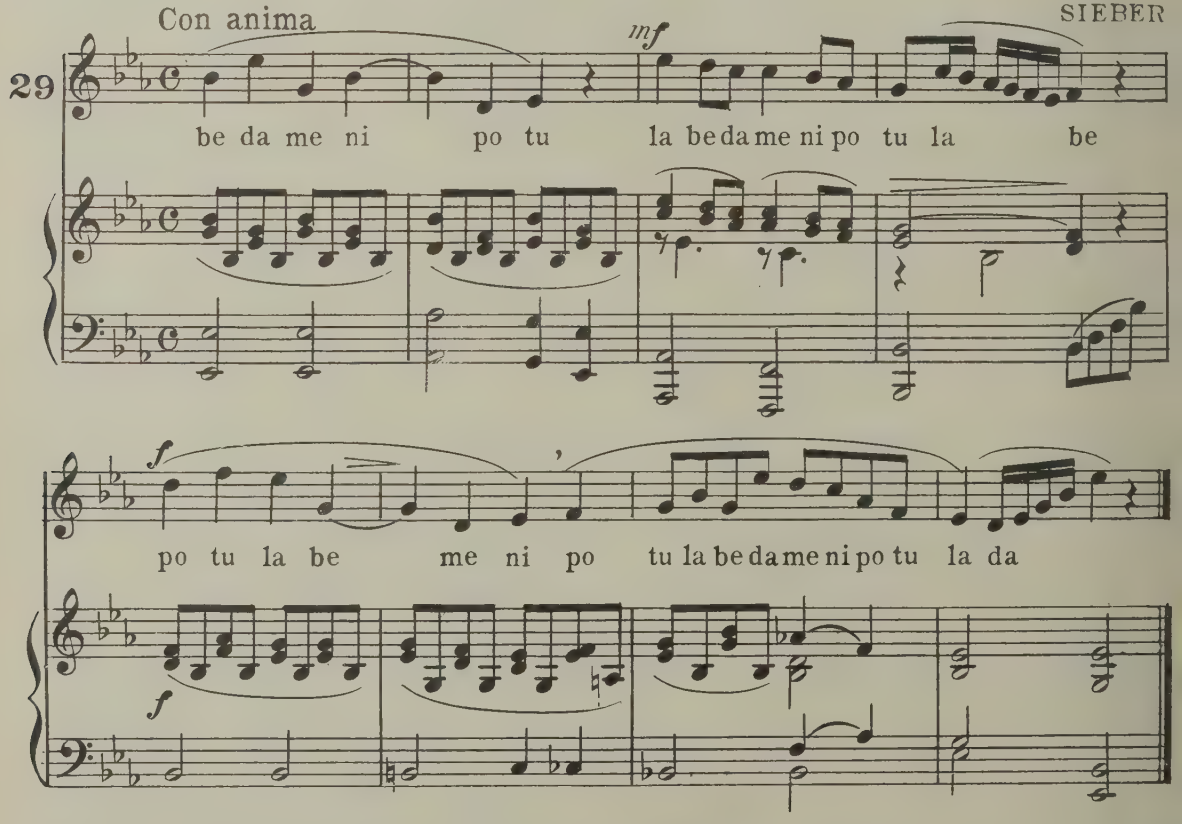
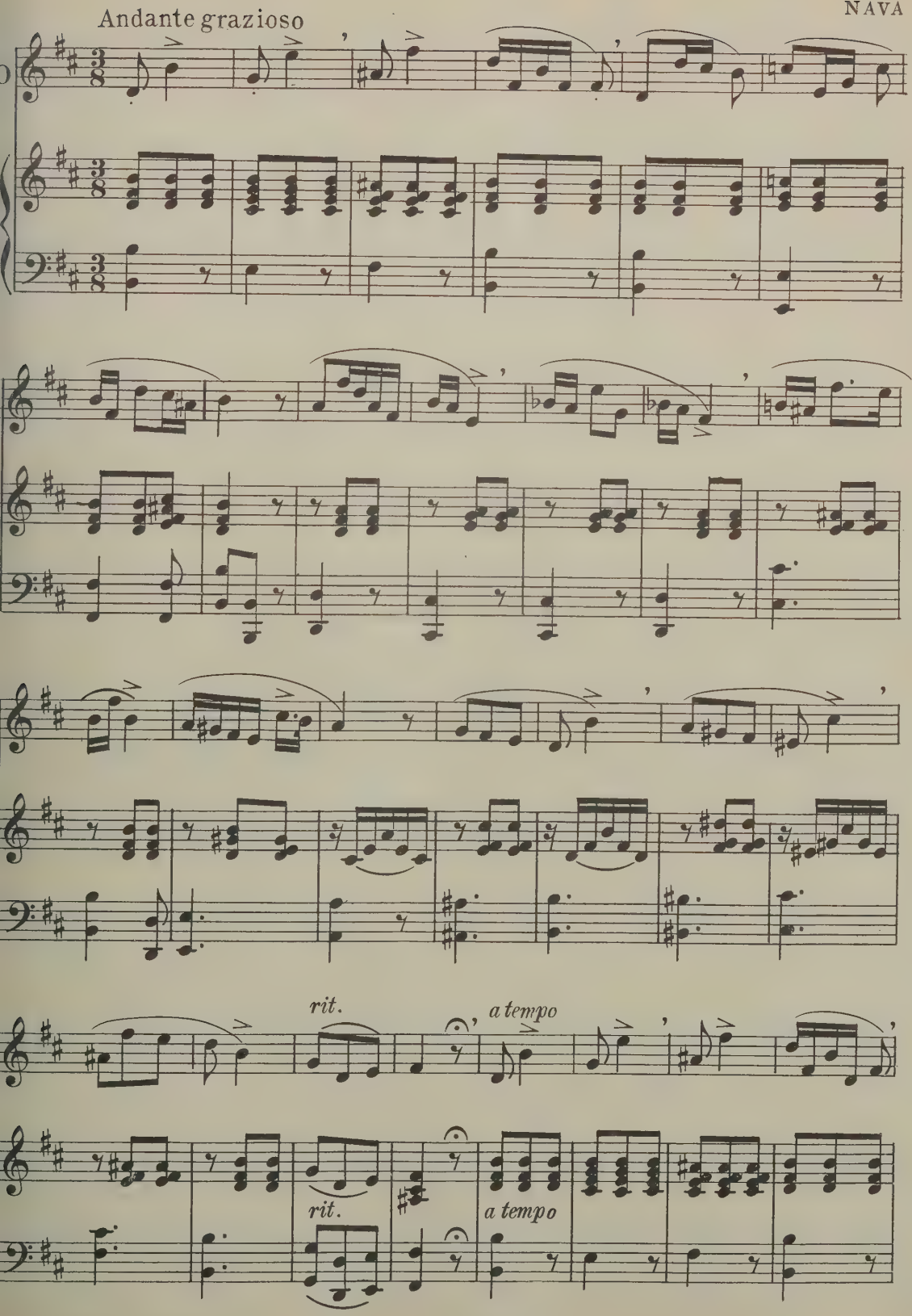
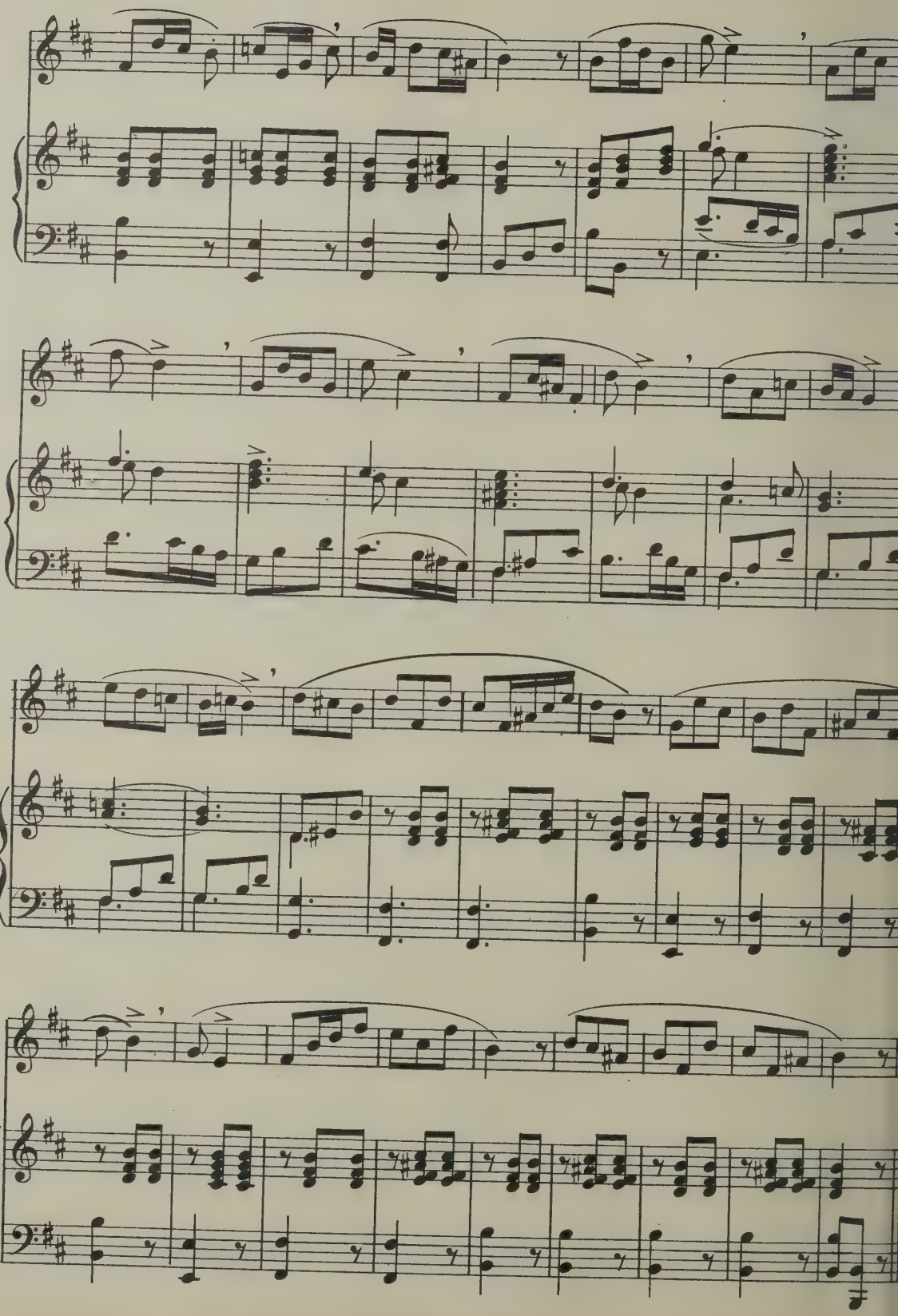


Vocalise 29. As a preliminary study of the skip of a sixth this eight-measure vocalise by Sieber is included. In addition to the problem mentioned it is a study in legato execution and in lyric singing. One can easily imagine a text of an emotional character with this melodious air, and in this way express the lyric idea previously referred to. In the third measure, the repeated C may be sung to "la" if the student is using a vowel for the execution.



Vocalise 30. The skip of a sixth is a wide one, and in the majority of cases involves two different registers, or the use of the middle and higher of the same, as in the second measure; the first interval, D-B, has chest and middle Intonation is a problem in this vocalise, as one may expect in the case of wide skips, particularly when several occur in succession, as in the fourth measure in which a minor sixth is followed by a major. Practise such passages slowly with special effort to fix the pitch clearly in mind. Note the frequent use of the two-note motive, the first an eighth, staccato, the second a quarter, sung with an accent, which is virtually syncopation. All groups, when not especially marked staccato, are to be given a legato effect.


Andante grazioso
rit.
a tempo
rit.
a tempo

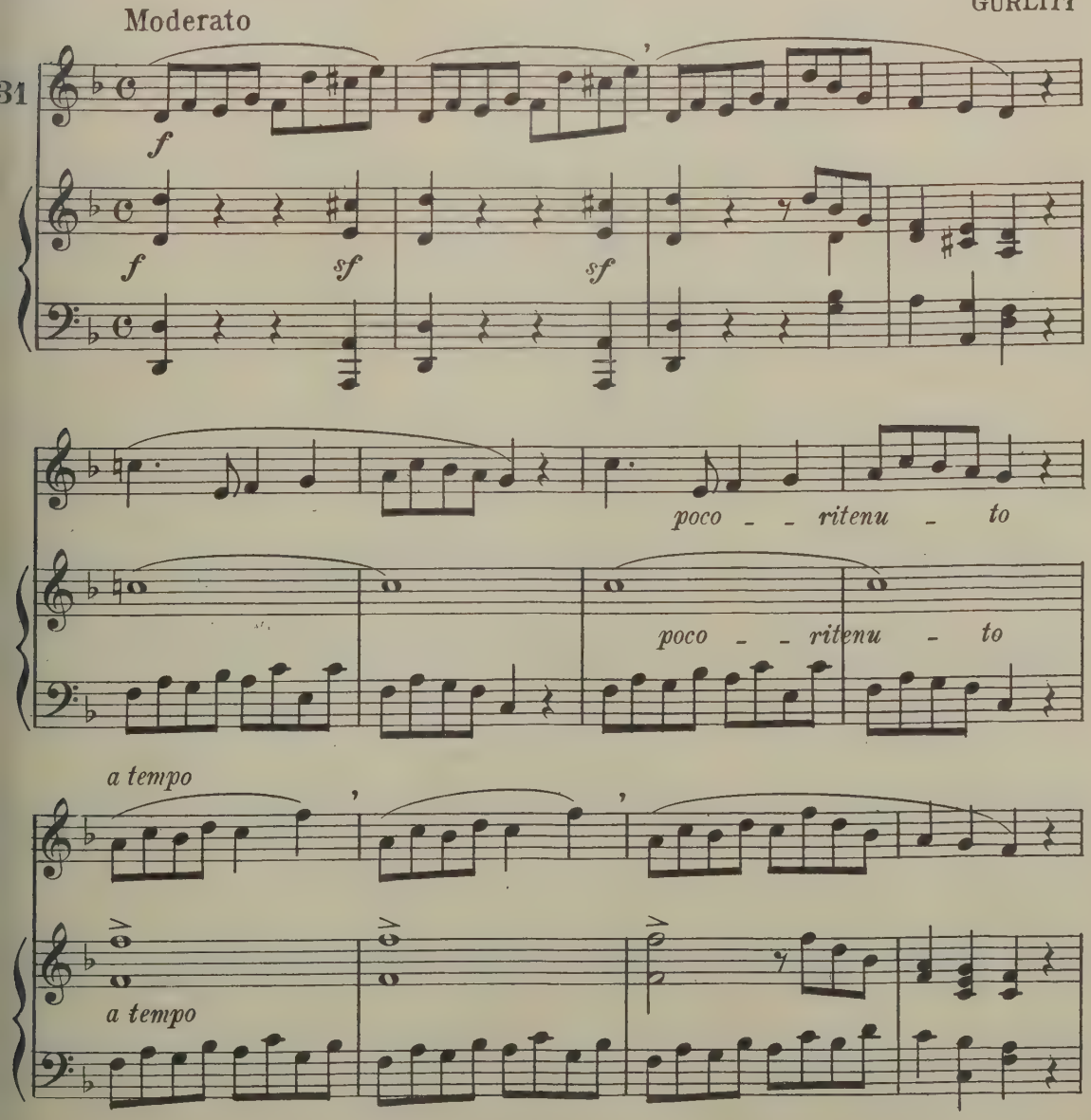


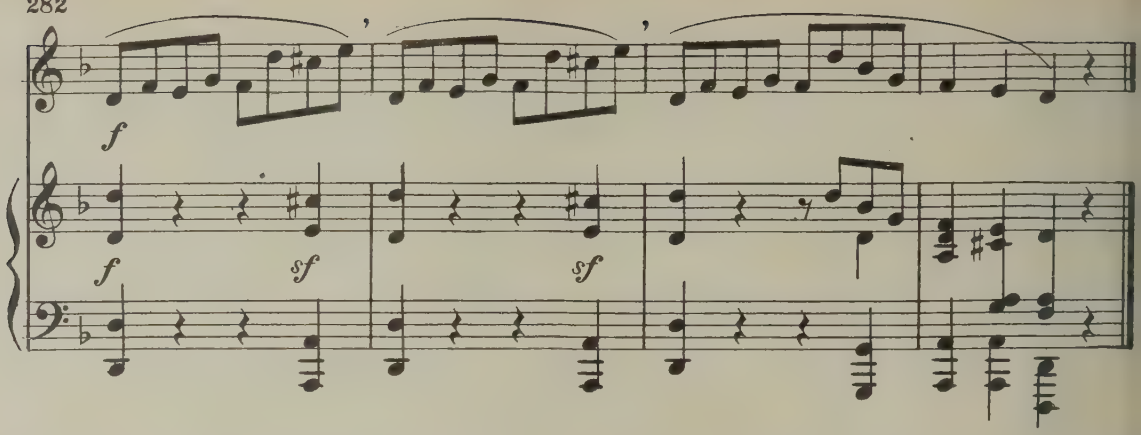
Vocalise 31. This vocalise is from the pen of a composer well-known for his admirable studies and pieces for the piano. In his work for the voice he shows the same fine musical qualities of melody and adaptability to the problem to be studied. This one offers material for study of the minor scale (D minor) and of broken chords, with skips of thirds, fourths, fifths, and sixths, and with moderate legato connection.

If the student is not on his guard he will sing these successive skips in a broken, jerky style. Valuable preparatory study will be to practise some of the exercises in the first part of the book which include successive skips of the third. The effect must not be "jumpy." Some of the phrases follow each other without intervening rests, as between the first and second, and second and third measures. If breath is taken it should be very quickly and through the mouth, just enough being inspired to replace that used in the previous phrase.

The student must be careful of the intonation of the C♯ and the E, coming after the strongly emphasized F minor chord, as in the first two measures, and also of the skip of a ninth down to the D at the beginning. The exercise is to be sung with a full tone, but that is not to be interpreted as requiring effort in the throat.

GURLITT

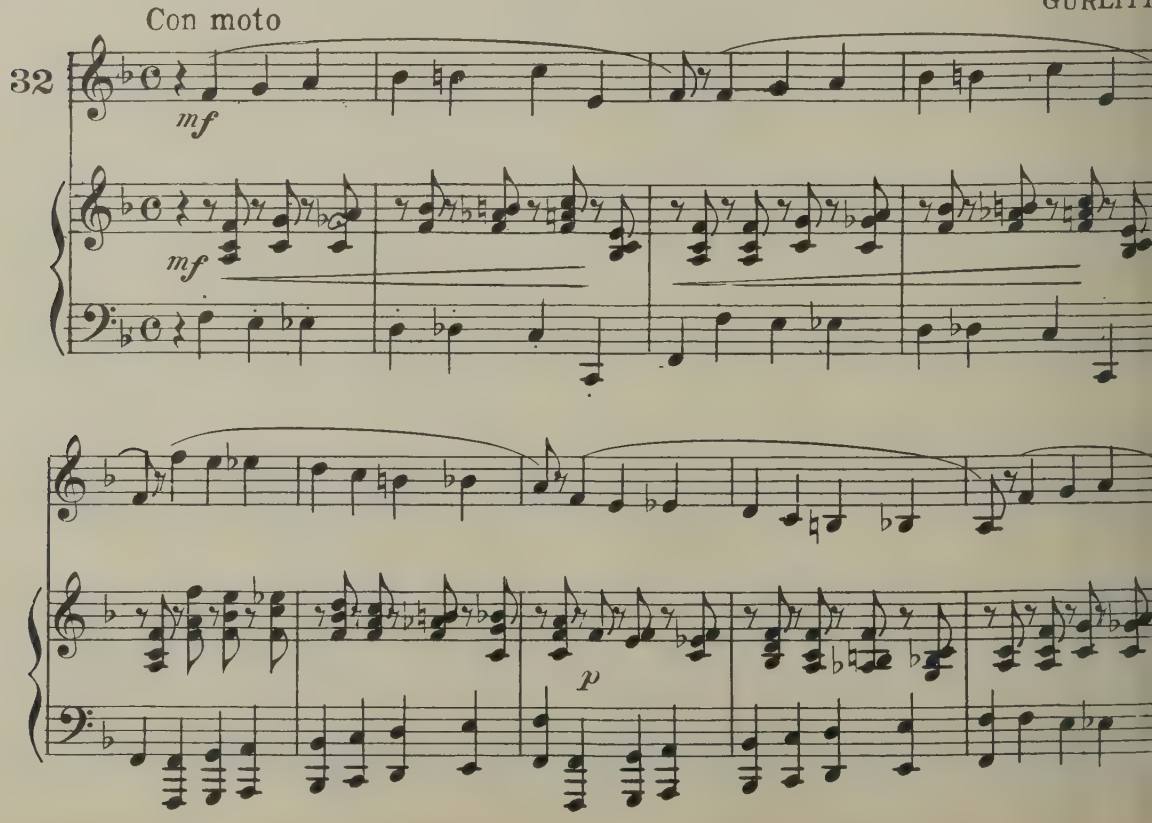


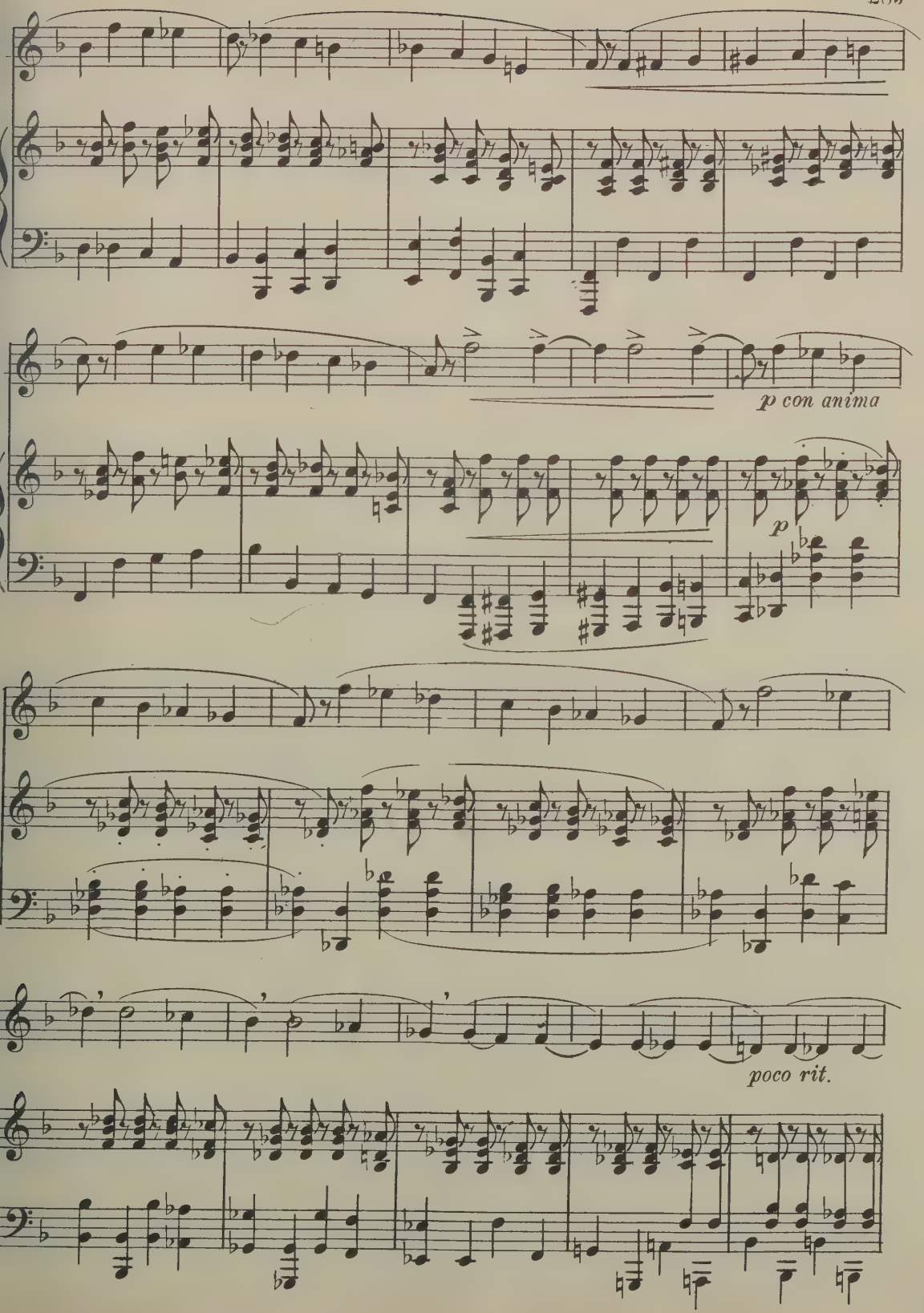


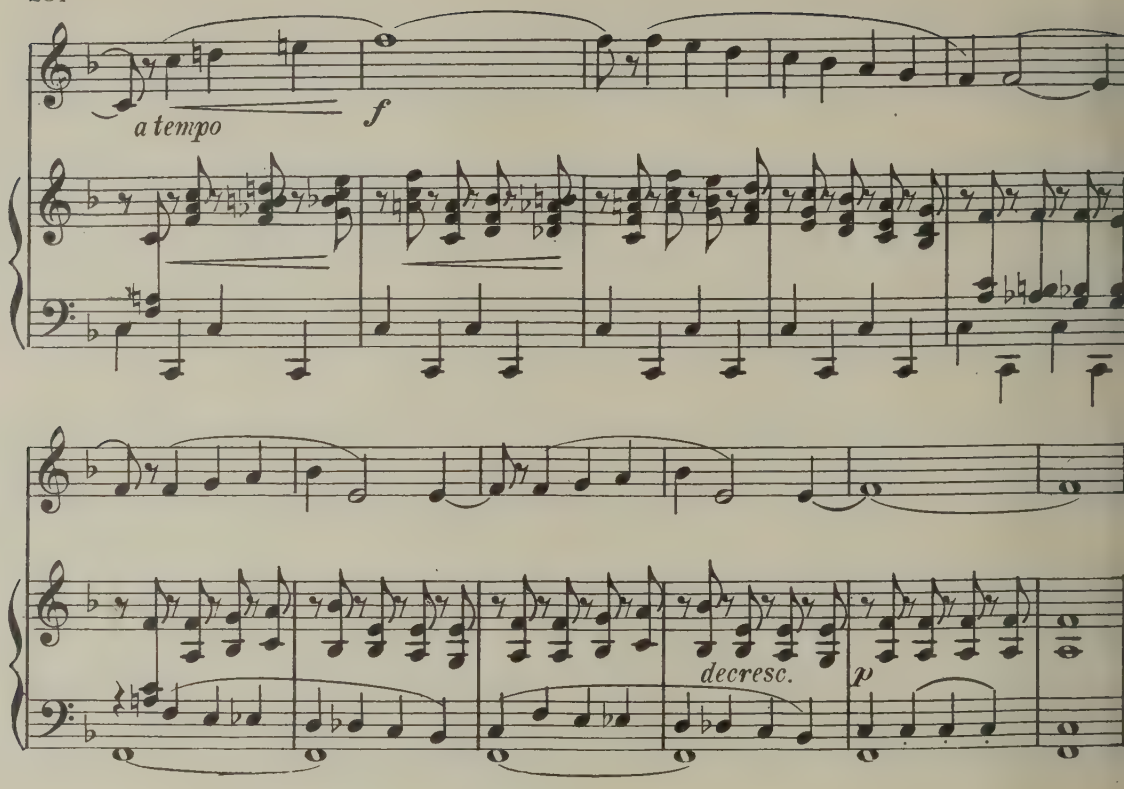
Vocalise 32. Chromatic progressions furnish the principal problem in this vocalise. It is marked *con moto* and is also to have good legato connection. An eighth rest at the end of many of the phrases offers opportunity to take sufficient breath for the next phrase. In the twenty-third to the twenty-eighth measures the breath may be taken as marked or two phrases may be sung to one breath, but detached from each other.

In ascending chromatic passages the tendency of the student will be, unconsciously to himself, to increase the physical effort as the pitch is raised. The contrary is desirable namely, the student should try to sing with freer and looser throat he reaches the higher tones. It is this feel ng easier attack that keeps the throat from tightenir In the nineteenth measure the key is changed D♭ major; in the twenty-fourth measure the shows a transition to G♭ major, from which poi the chromatic movement continues down to t degree C, the dominant of the original key whi remains unchanged to the end. This can vocalized with various vowels, and will also be excellent exercise with the Sieber syllables. Tenc and sopranos may drop the C, B♮, B♭, and A, the eighth and ninth measures as too low.

GURLITT



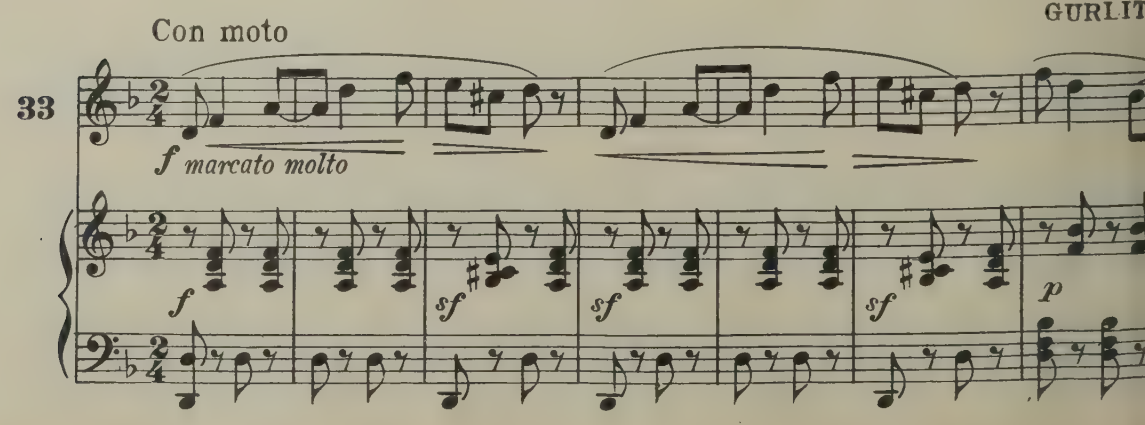

p con anima
p
poco rit.

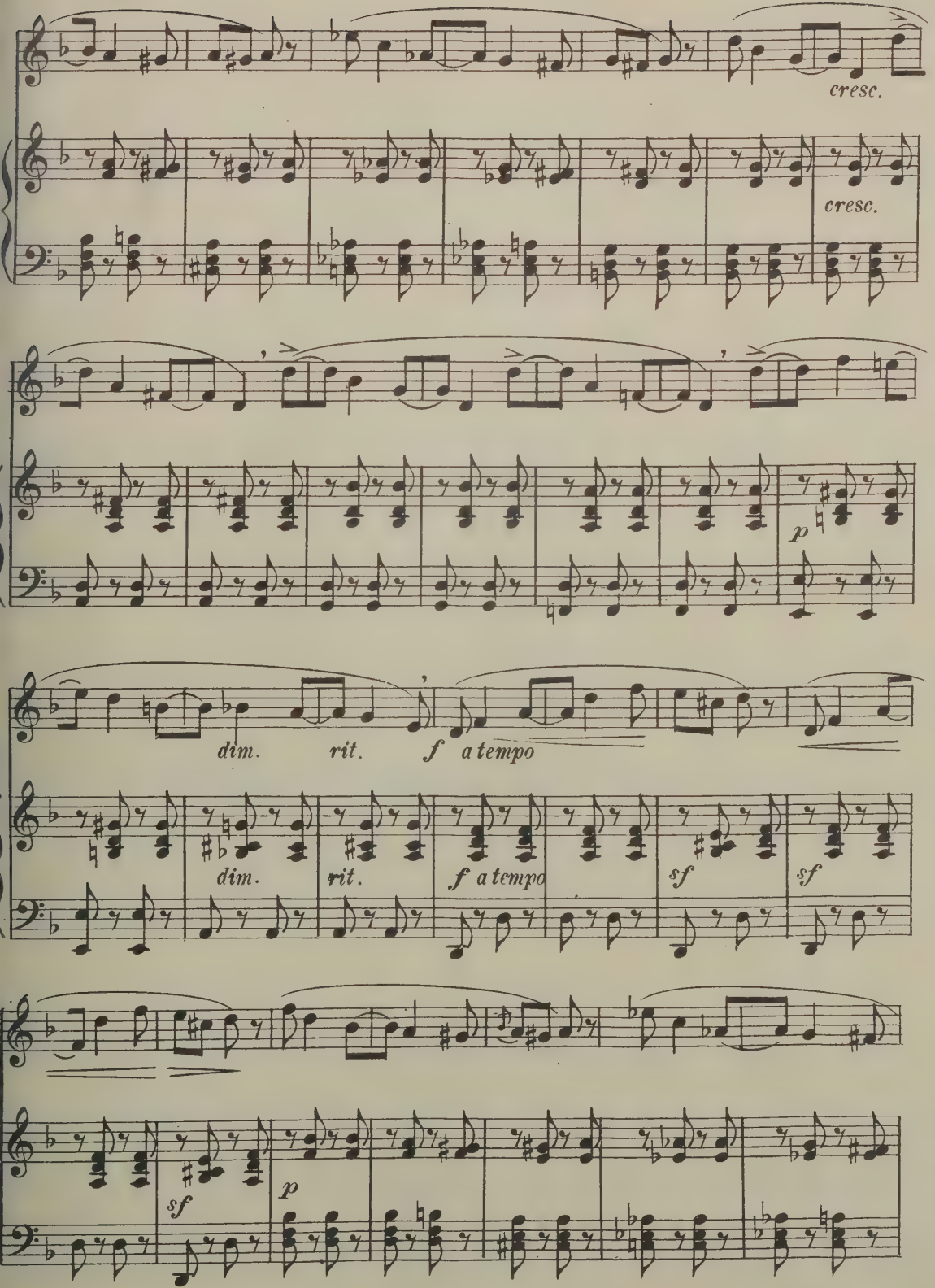


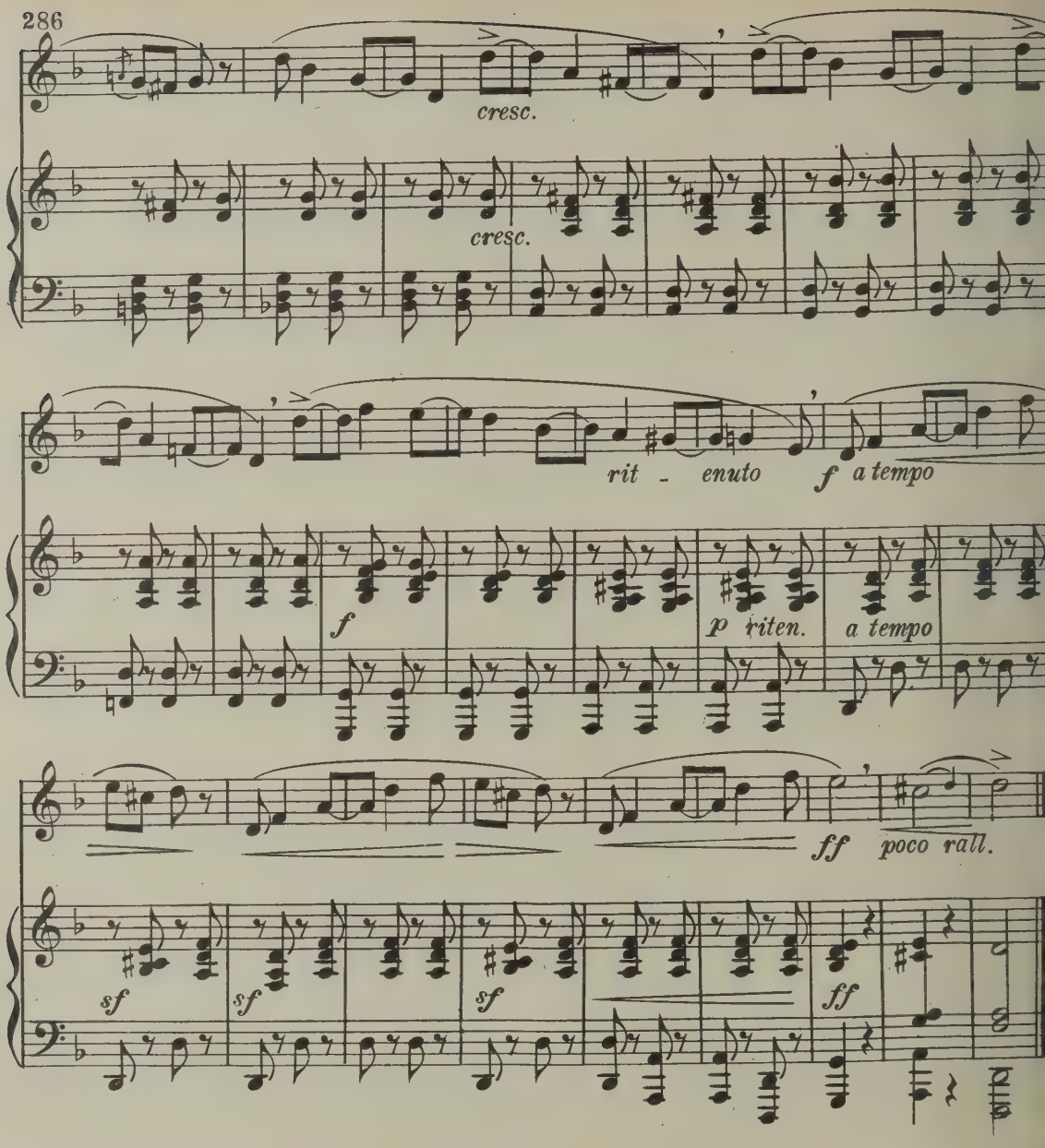
Vocalise 33. Syncopation is the problem in this vocalise, and the melodic progressions follow the line of broken chord figures, ascending and descending. The movement is *con moto* but with a moderate legato connection between successive notes. One item is to be strict y observed: Do not put an accent on the longer notes which are syncopated unless marked. Successive accents result in obscuring the syncopated effect.

If a rest is not available for the taking of a breath at the end of a phrase, shorten the final note sufficiently to give the necessary time to catc quick, noiseless breath through the mouth.

The small grace notes with a line through upper part of the stem which occur in a few me ures are examples of the *acciaccatura* or short gr note. This takes its time from the preceding n In the next to the last measure a grace note anticipation is used. The C♯, a half note, may sung as a dotted quarter, the D as an eighth, the two are joined by a *portamento* legato, wit broad accent on the final D.

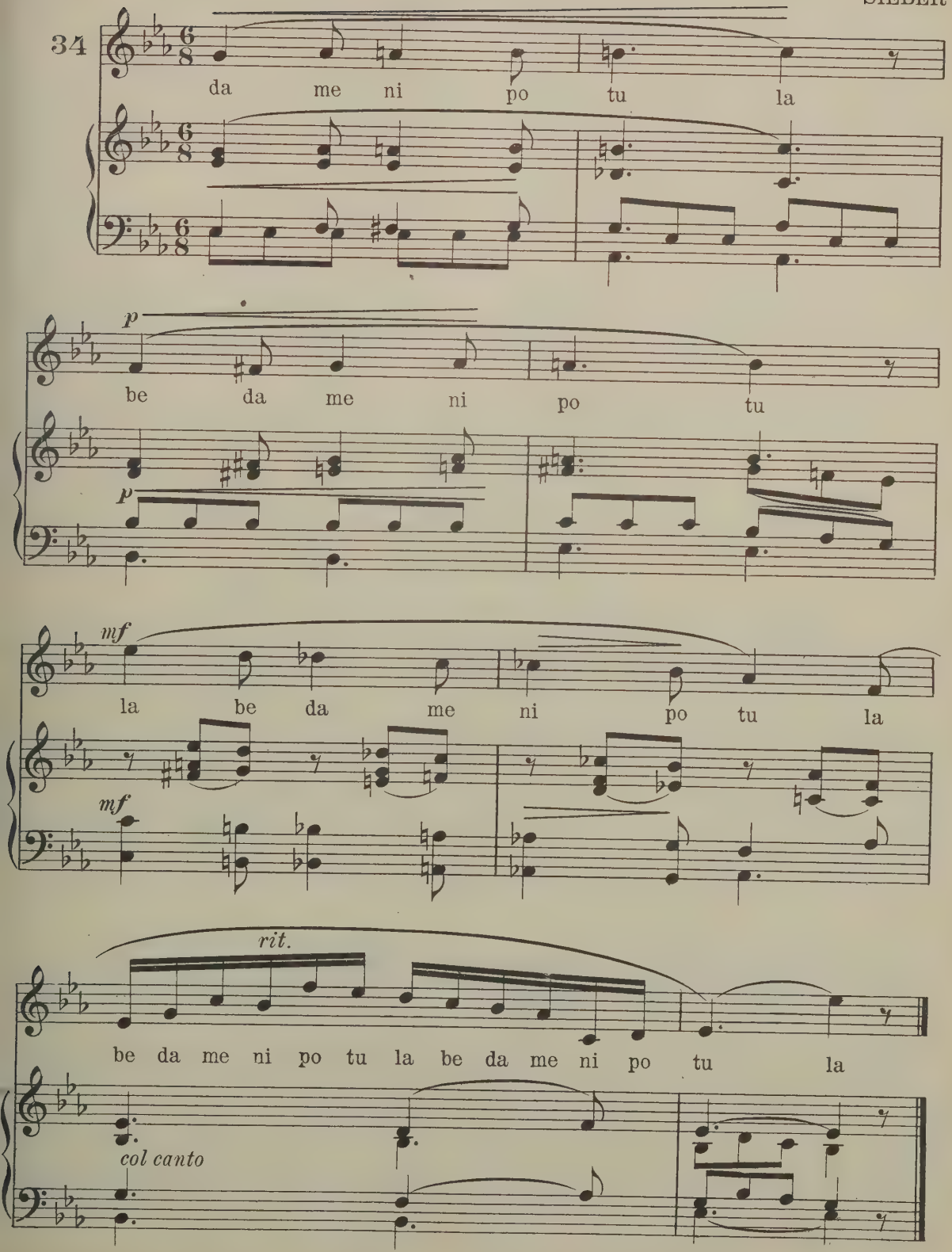



cresc.
cresc.
p
dim.
rit.
f a tempo
dim.
rit.
f a tempo
sf
sf
sf
p



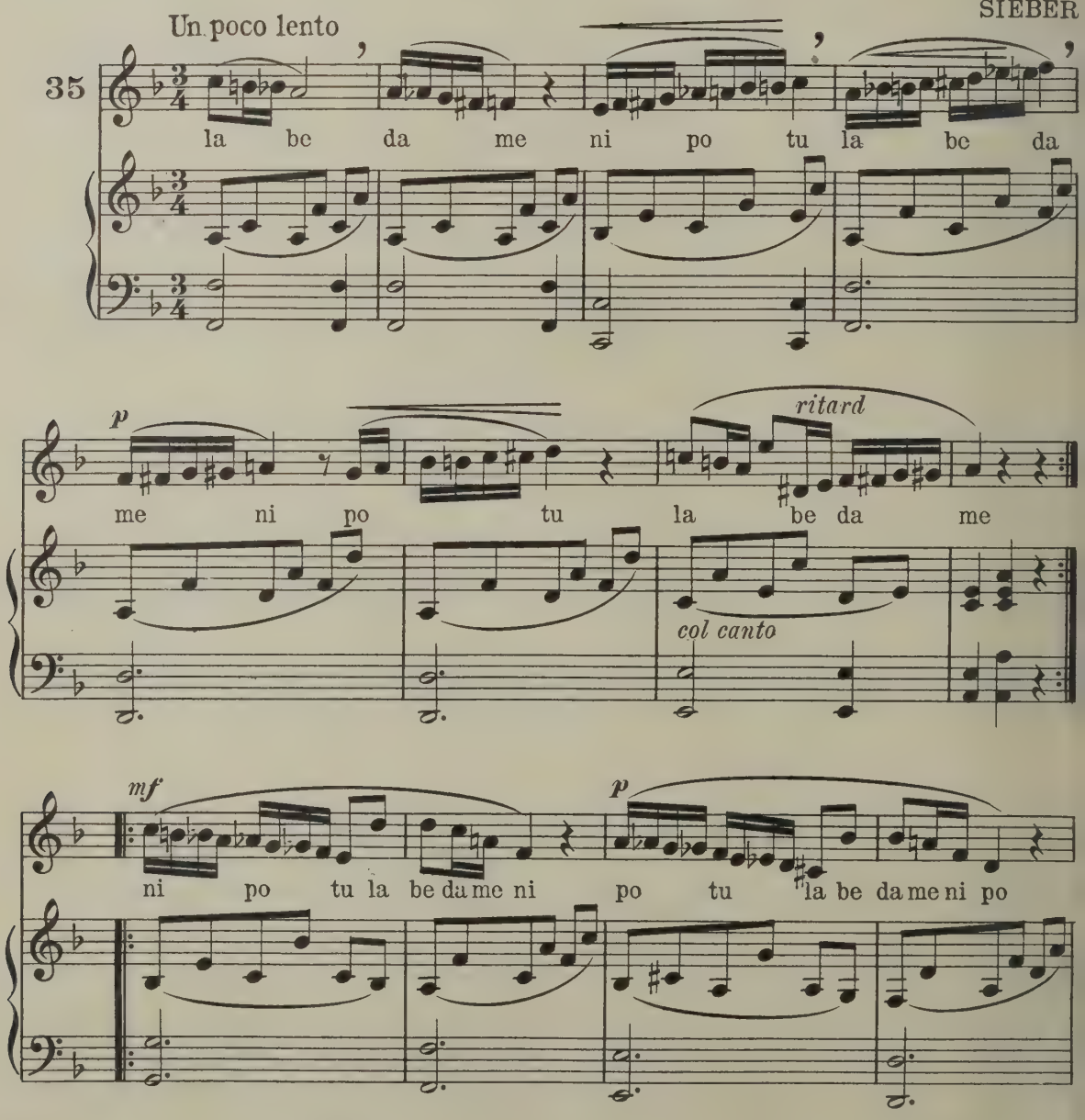
Vocalise 34. This short vocalise in E♭ is one of those admirable pieces of writing which make the contributions of Sieber so valuable to the vocal literature. The problem is the singing of fragments of the chromatic scale with musical interest secured by means of pleasing melody. Outside of three notes in the next to the last measure all the tune is in the middle and upper middle register. Sing the passage in sixteenth notes in real legato style.

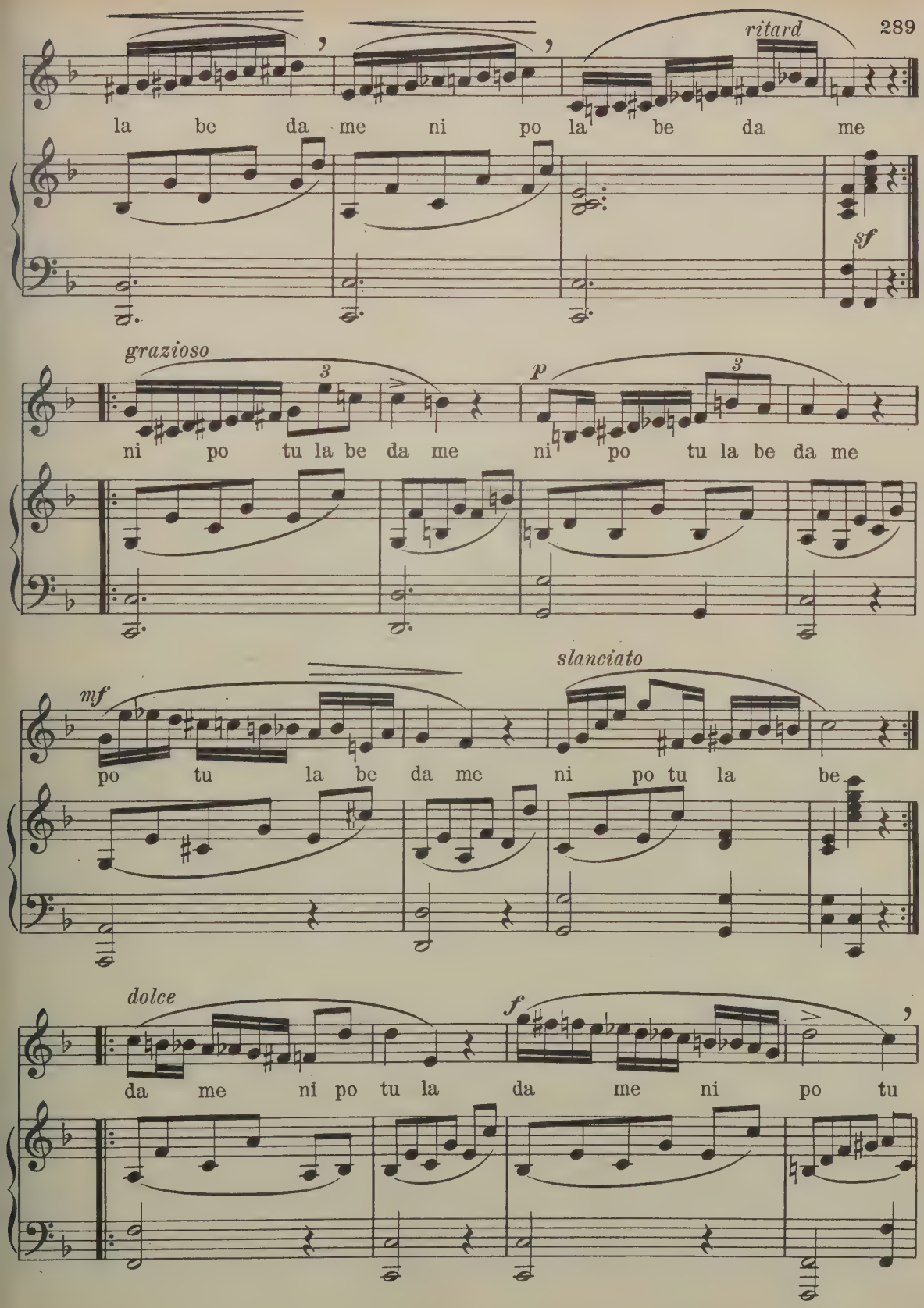
Do not get the idea that a chromatic pr gression is made by just a little more effort fr one note to the next. For example A♮ is not raised A♭, but an entirely separate and individu pitch, each one made as easily and freely as t other. Get a clear conception of the pitch of passage in the mind and then let the mind ta care of production, just as the fingers play a chr matic passage on a keyboard without increasi effort as the pitch becomes higher.

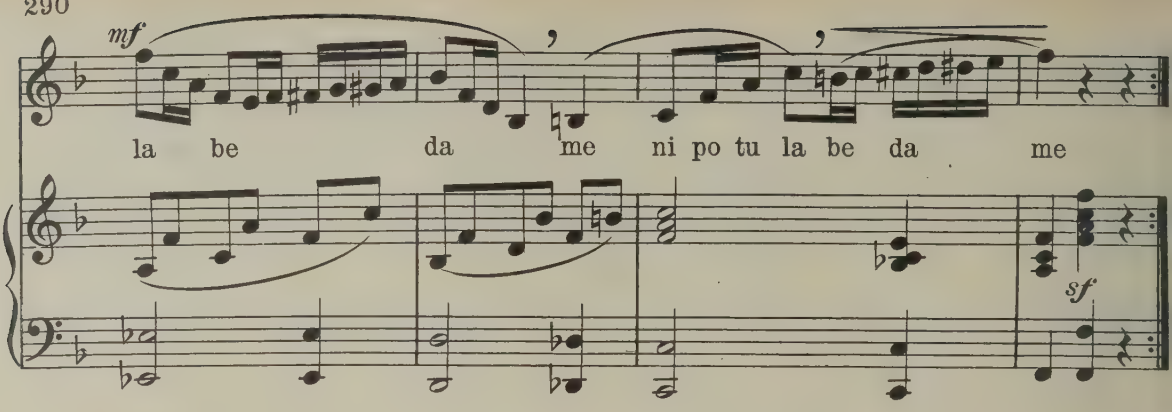

34
da me ni po tu la
p
be da me ni po tu
p
mf
la be da me ni po tu la
mf
rit.
be da me ni po tu la be da me ni po tu la
col canto

Vocalise 35. Chromatic progressions furnish the study material in this vocalise by Sieber; with this the student will find skips of various intervals, thirds, fourths, fifths, up to the octave, with an occasional ninth, as in the seventh measure. The vocalise can be sung to one vowel or with a change of vowels, from phrase to phrase. The use of the Sieber syllables is indicated, generally a group of four or more notes to one syllable, always in legato. The first study should be at a slow tempo, gradually increased to perhaps sixty or seventy-two counts to the minute, for a quarter note.

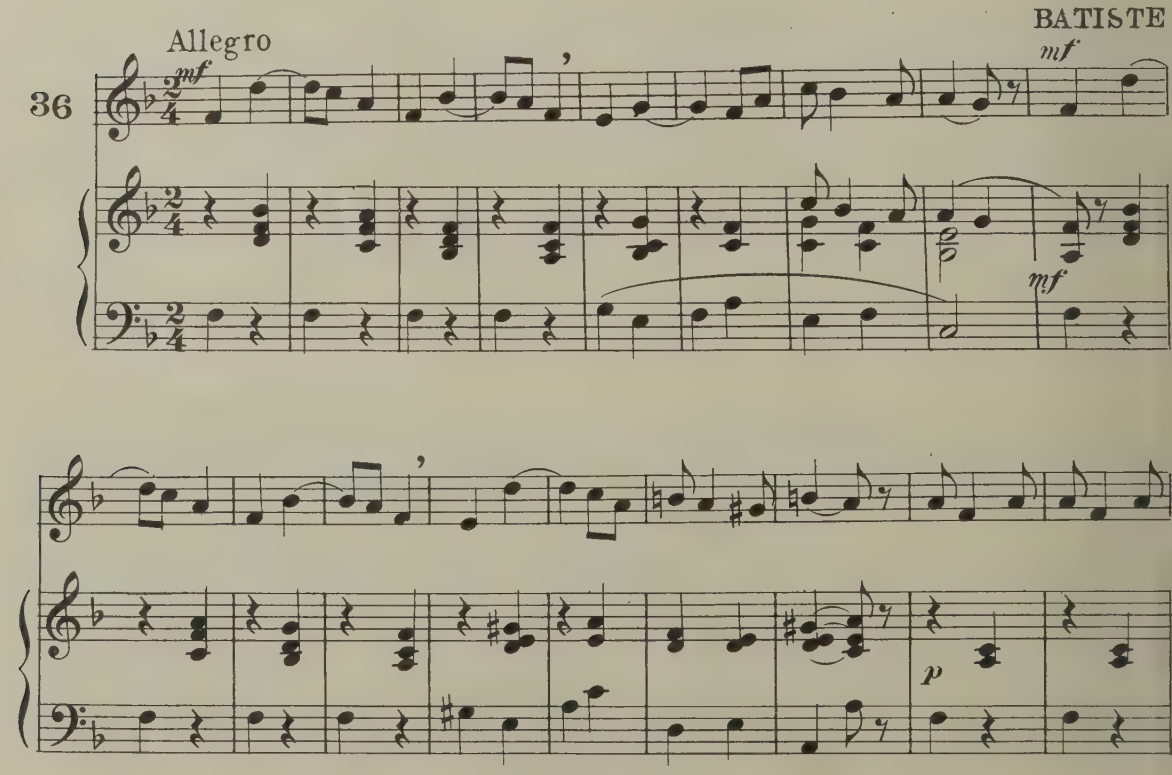
At this point the injunction is repeated that the first study of a vocalise should be made with great concentration upon the melodic movement. It is to be kept in mind that a chromatic progression does not mean a little more or a little less effort between successive tones. Each successive pitch is a separate physical act controlled by the mental idea.

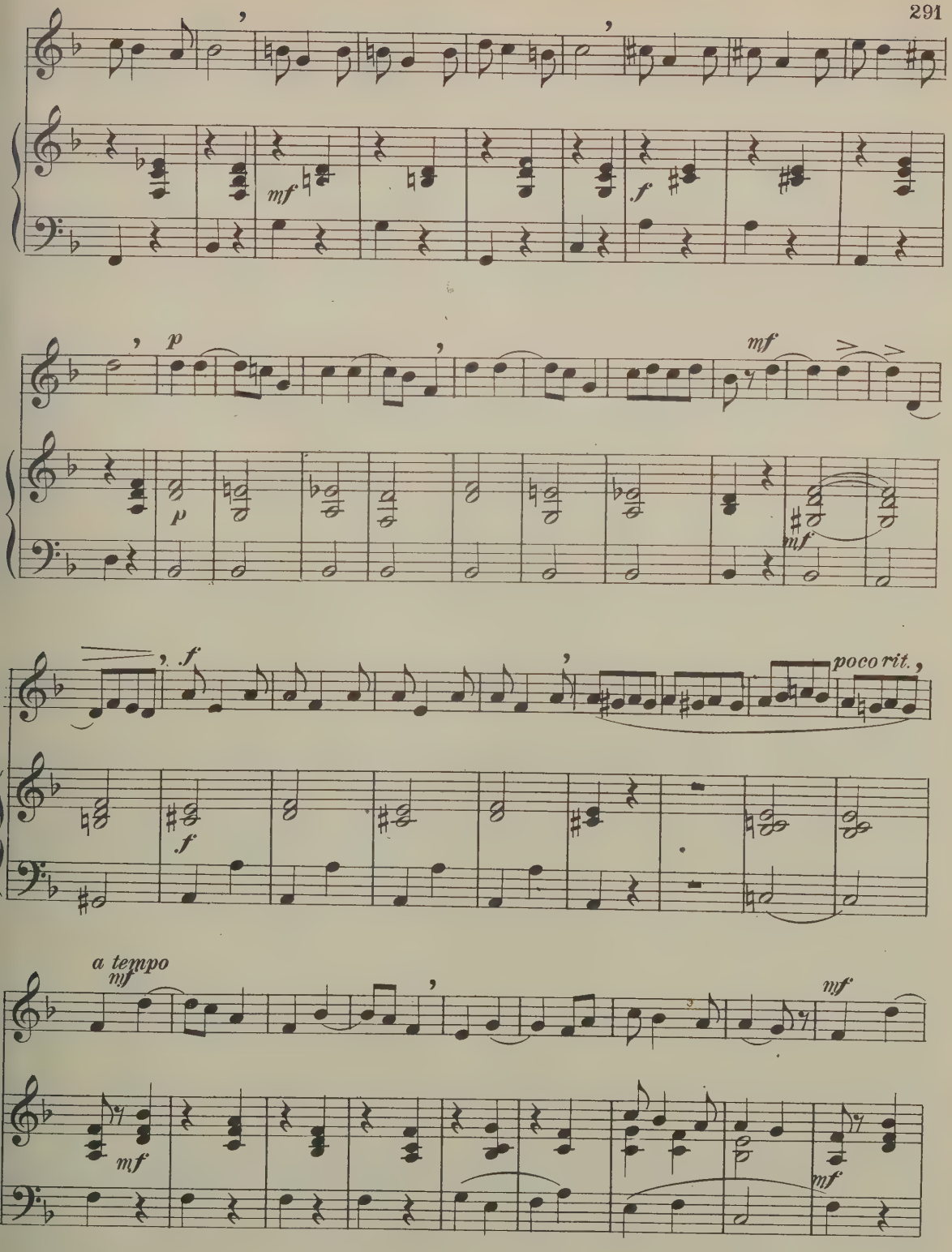


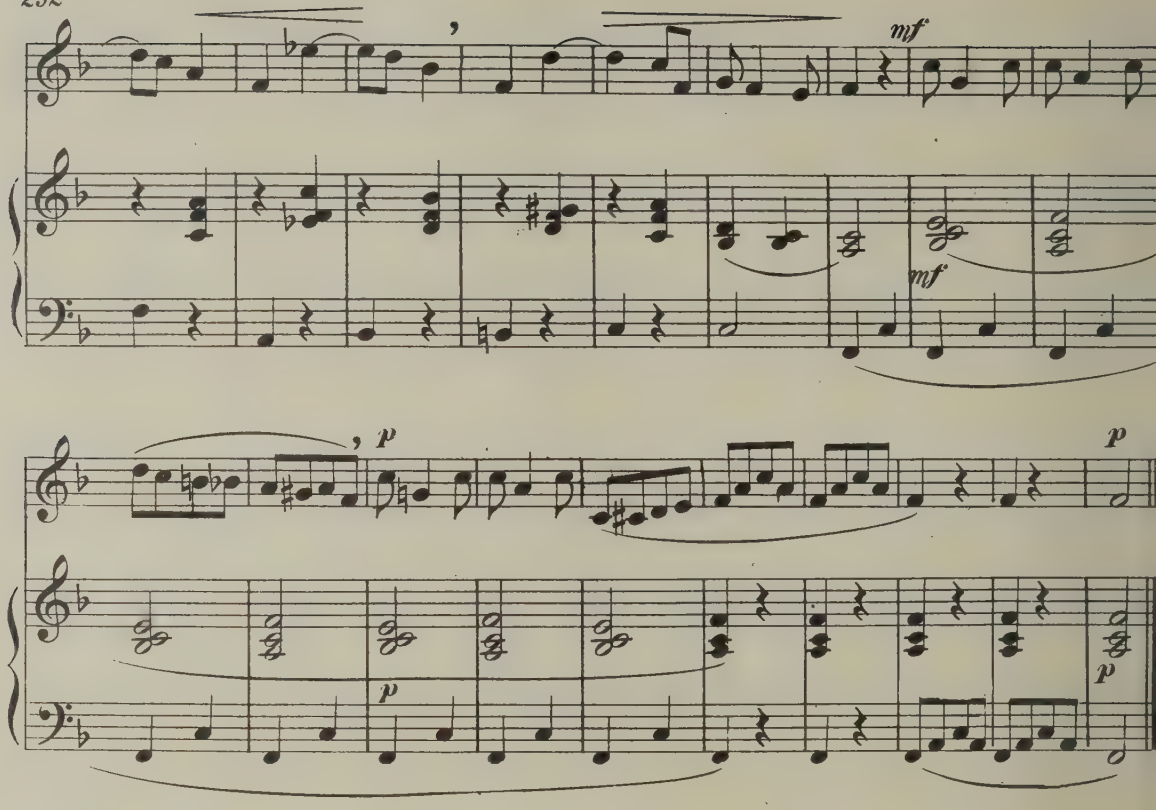

ritard
la be da me ni po la be da me
sf
grazioso
3
p
3
ni po tu la be da me ni po tu la be da me
slanciato
mf
po tu la be da me ni po tu la be
dolce
f
da me ni po tu la da me ni po tu



Vocalise 36. While the editors have drawn largely upon the standard repertoire of vocalise material an effort has been made to include numbers from worth-while publications overlooked by many teachers, such as those of Gurlitt in the easier grade, and Righini, in the more difficult. The present one, No. 36, is from the pen of a French composer celebrated for his organ music. Several points of technic and execution are presented, the most important at this stage of the pupil's study being syncopation. Notice the *crescendo* which runs through the sequential passages from the seventeenth to the twenty-eighth measures, which carries the dynamic level from *piano* to *forte*. It is an interesting passage which begins in the thirty-sixth measure and continues on to the forty-seventh and the return to the main theme. The last four measures are to be given legato; they represent simply an elaboration of the degree A, used instead of a sustained tone.




mf
f
p
mf
mf
f
poco rit.
a tempo
mf
mf
mf
mf



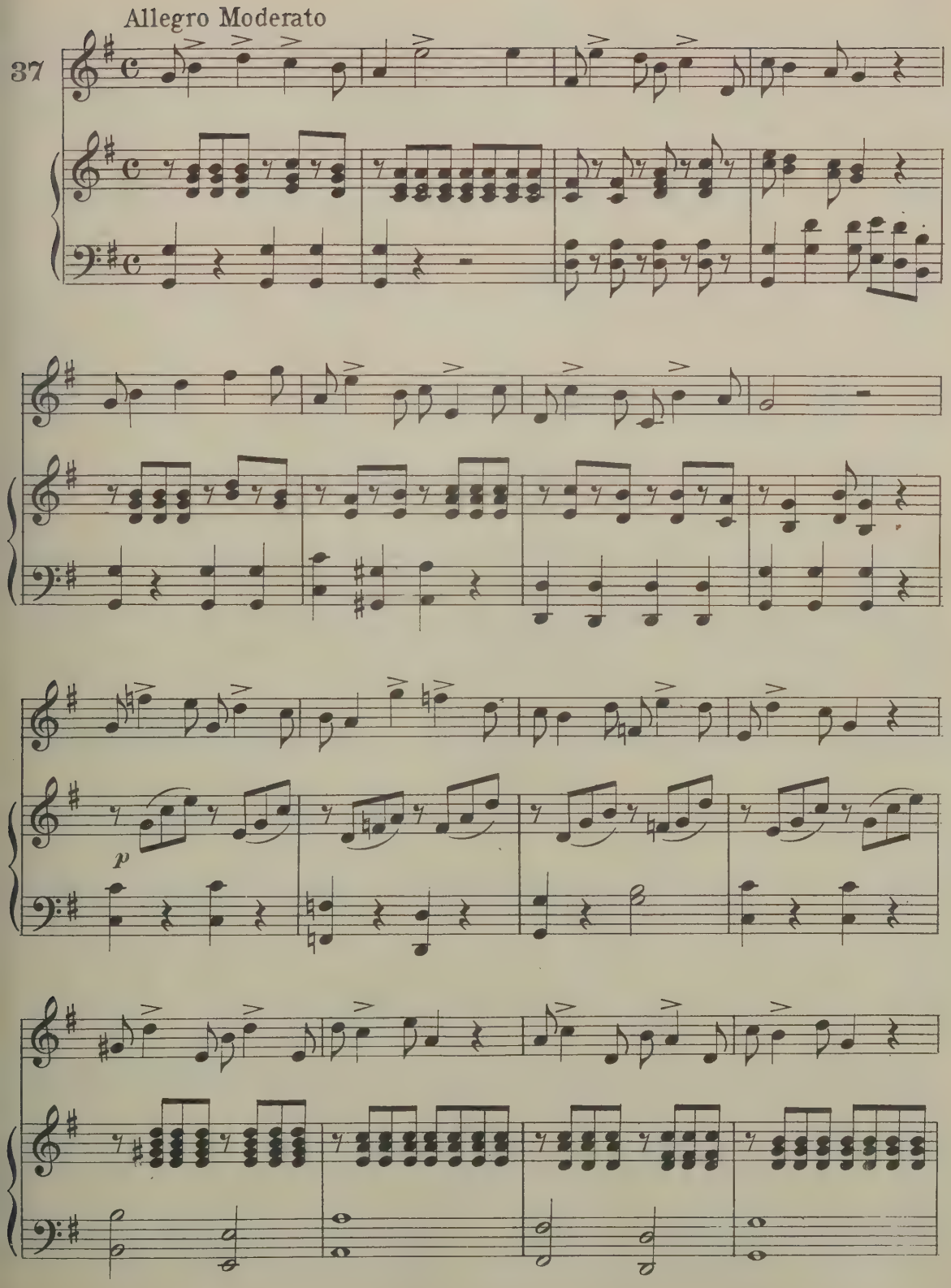
Vocalise 37. In connection with the problems offered by the great amount of syncopation in this vocalise the student will face in quite a number of measures the by no means simple requirement of good intonation as in the third and fourth and the sixth and the seventh. Wide skips up and down in close succession necessitate careful study, at first slow, in order to fix the progressions well in the mind. Although this can be practised with various vowels it is the opinion of the editors that the Sieber syllables are best for the study of this vocalise. They will assist materially in securing correct intonation, because they are sufficiently definite to fix the pitch.

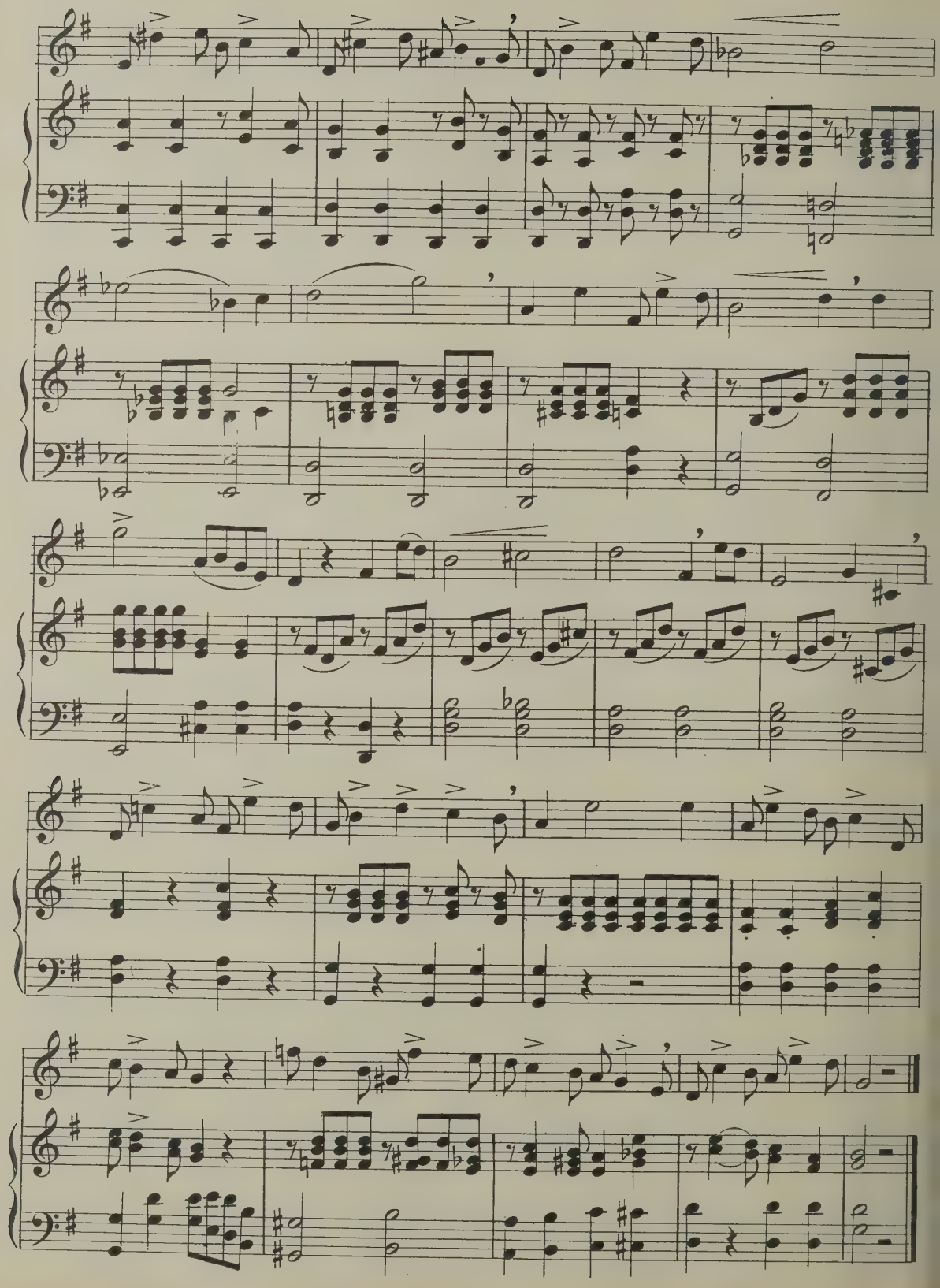
During the course of the comment on individual vocalises reference has been made to the point of view that the voice is frequently to be considered as an instrument in the progress of technical training. That is to say, it is to be used in much the same way as a violin, for example.

In vocalises there are no words which determine the character of the delivery as is the case in songs. The melody, whether delivered through the medium of vowels or vowels joined to consonants, as in the Sieber syllables, must be presented according to the principles of instrumental melody.

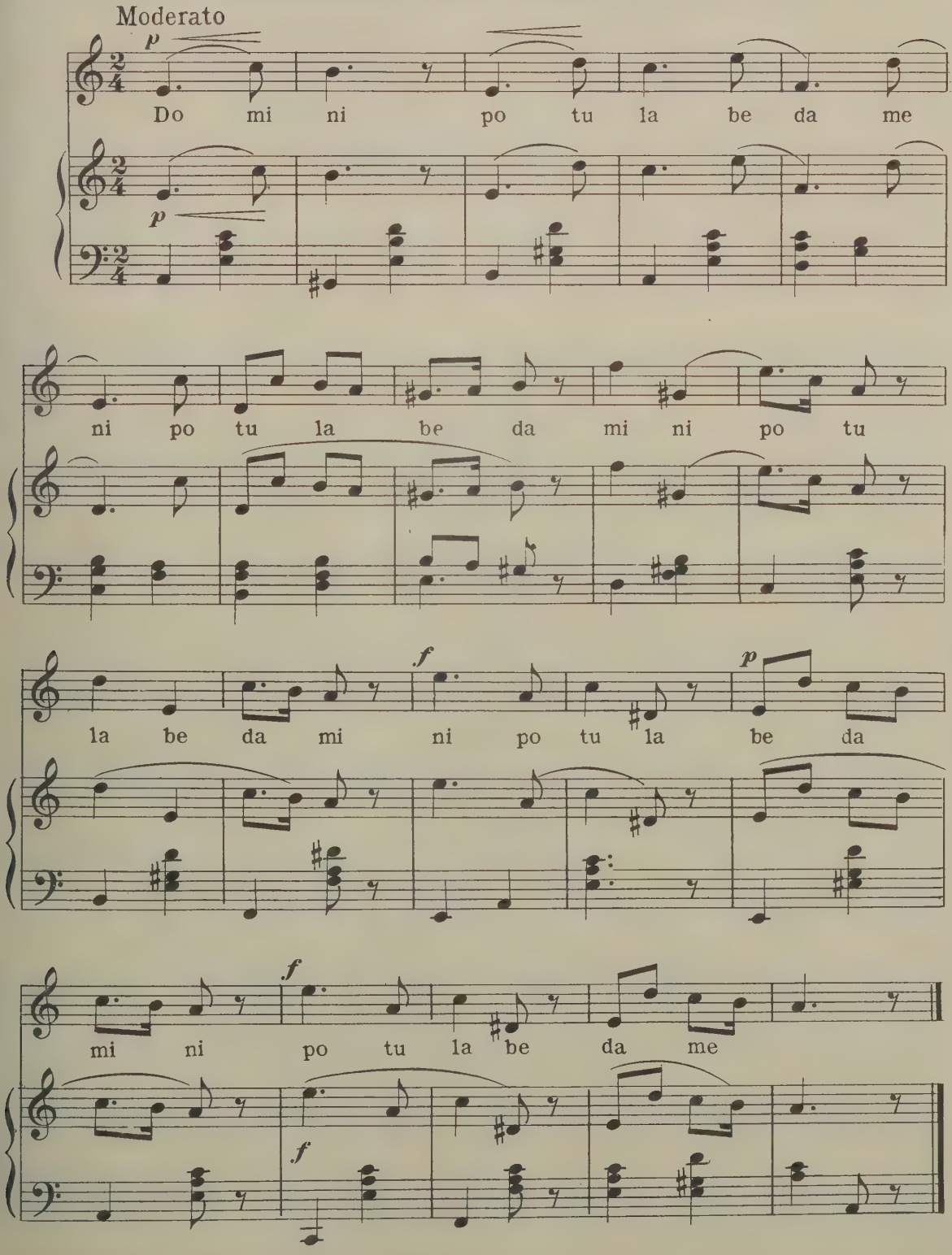
In this sort of delivery due regard is paid to the normal accent, to rise and fall in pitch, to beginnings and ends of phrases, to rhythmic mov ment, and so on. When the accent is displac from the normal position, the performer must n abandon the relative emphasis or stress, but rath make it clear. Thus, if we have | ♪♩ ♩ ♩ ♪♩ ♩ ♩ the inexperienced singer or player is very apt give about the same stress on all of the quart notes thus obscuring the natural meter. The ex cution, unless especially indicated otherwise, shou be | ♪♩ ♩ ♩ ♪♩ ♩ ♩ ♪ | that is a primary acce on the first quarter and a secondary on the thi quarter as is the case in ordinary metrical mov ment. The violinist produces this effect by mea of a slight additional pressure with the bow. T singer parallels this by a slight additional pressu from the diaphragm, not by the muscles of t throat or the larynx. The stream of breath r mains steady during the continuance of t phrase. If separate syllables are used for ea note the accent is made the same as in speech.

Syncopation is an effect which is often as charr ing as it is unexpected. In many instances t natural rhythmic or metrical effect is enhanc if the tones are delivered with a slight staccat At any rate, it is generally advisable to avoid marked legato.

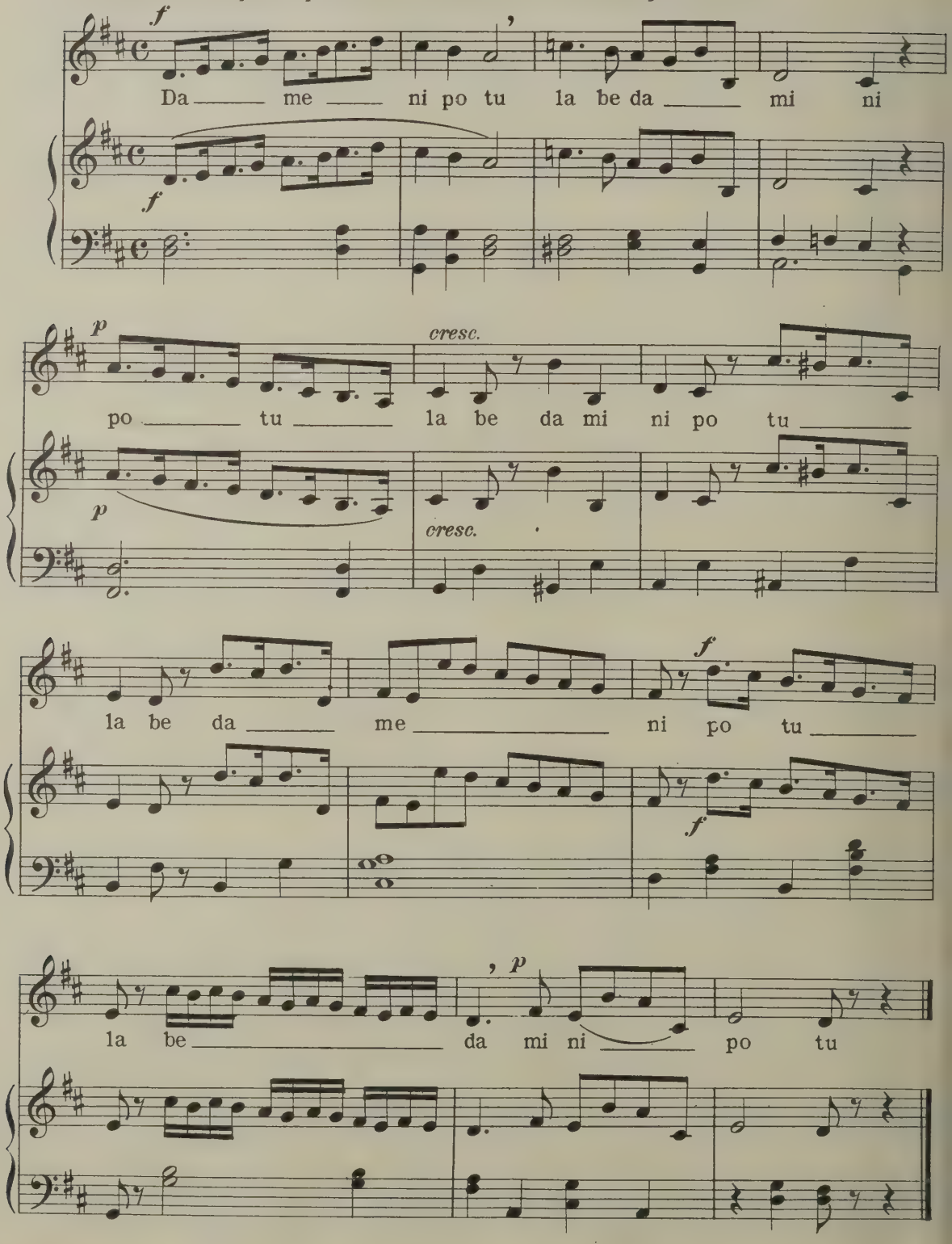

Allegro Moderato
37
p



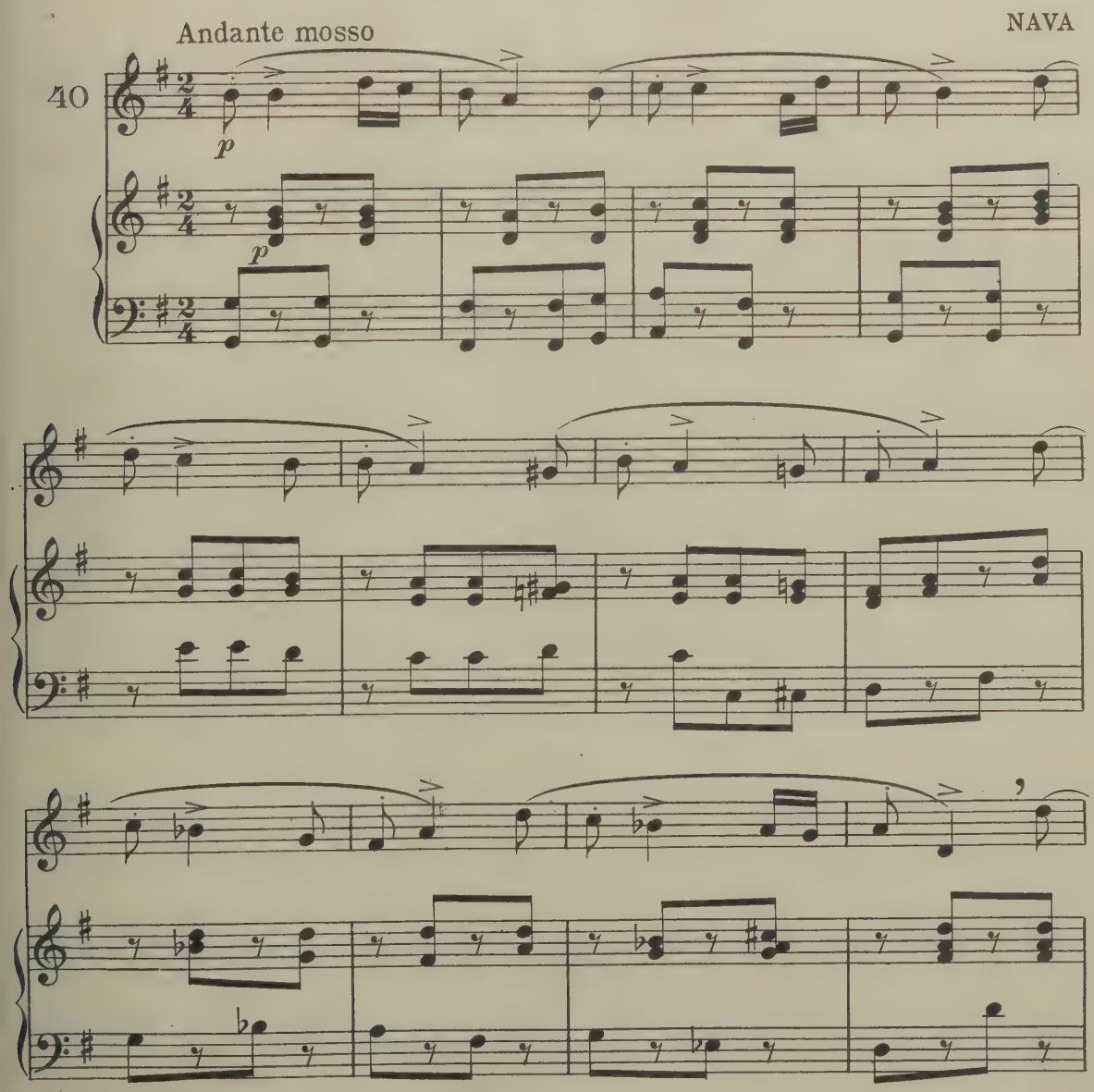
Vocalise 38. The special problem in this vocolise is the skip of a seventh.

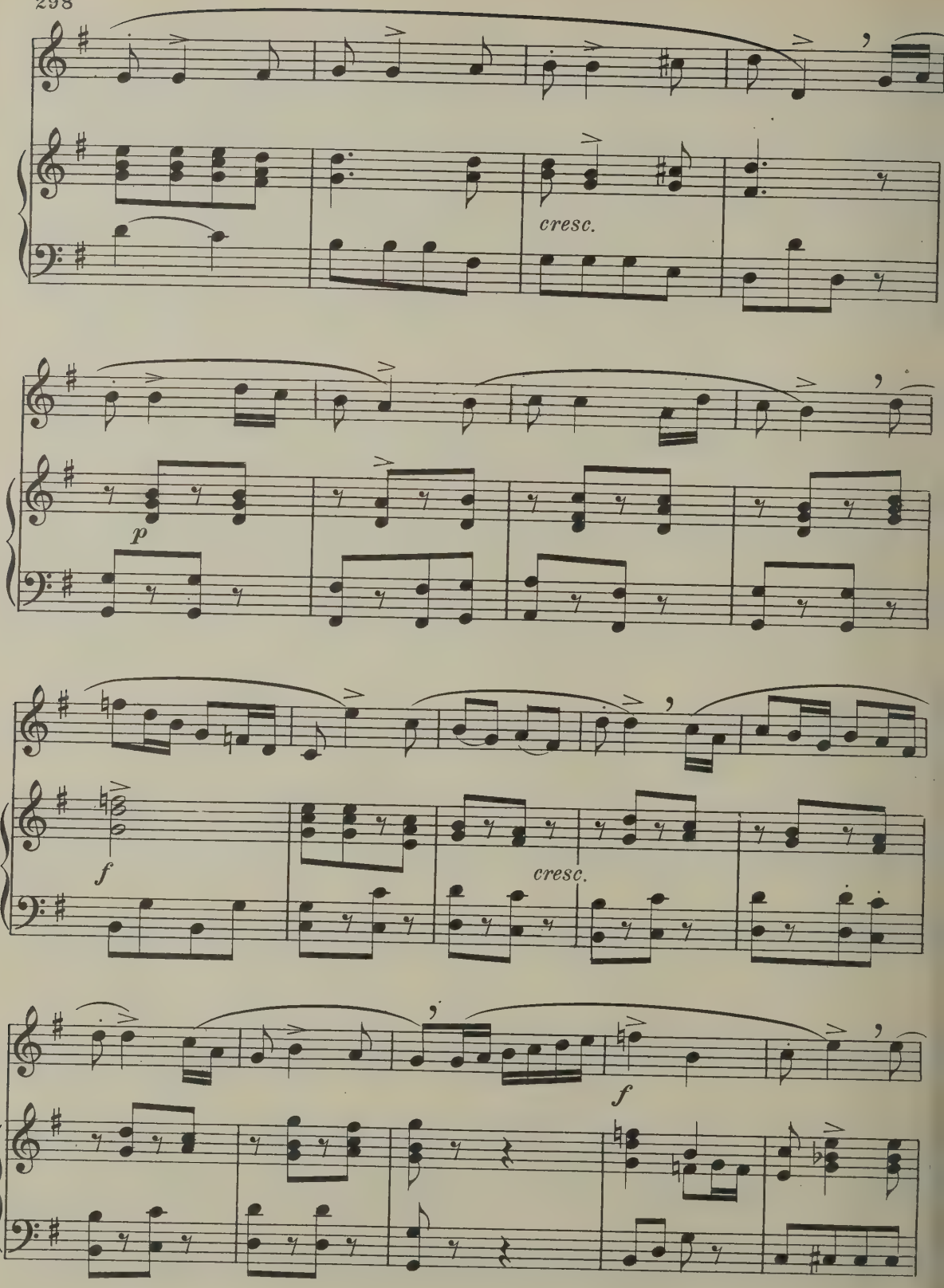


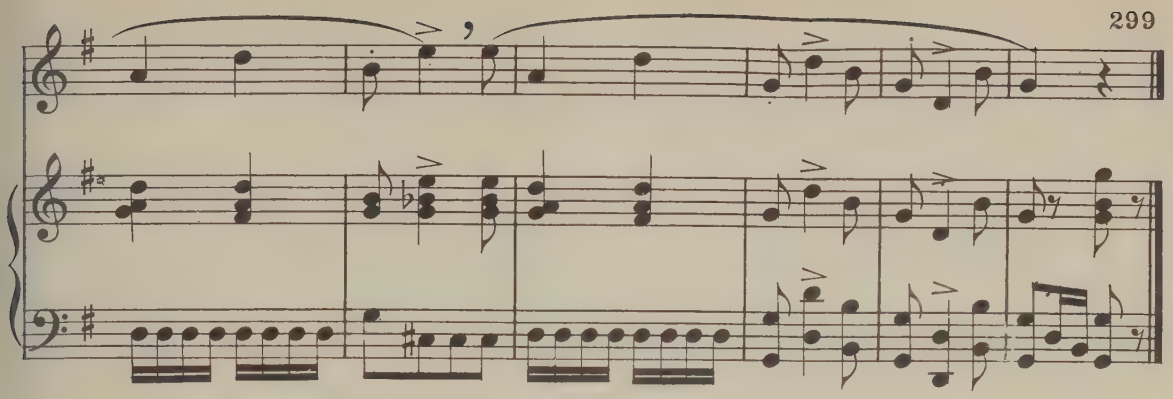
Vocalise 39. The special problem in this vocolise is the skip of an octave.



Vocalise 40. This vocalise introduces another phase of syncopation, namely, a repetition and syncopation with accent of the same note, as in the first, third, thirteenth, and other measures, and with a repetition of two short notes, the second staccato, as the last note of the fourth and first of the fifth measures. The progressions are both diatonic and with skips, the former predominating. Owing to the absence of rests the singer will have to take breath by slightly shortening the last note of a phrase. Attention is called to the fact that the accents on syncopated notes, as in the first three measures and elsewhere, do not call for a marked accent; the natural effect of the syncopation is sufficient in the majority of instances. If any distinction is to be made let it be a slight accent on the last note of a phrase rather than in the middle of one. If an accent were used in every case there would be no difference between any of the notes and this would be both inartistic and ineffective. The student must bear in mind that a repetition of accents of the same stress becomes metrical and what is ordinarily known as "sing-song," as a child repeats the lines of a poem.

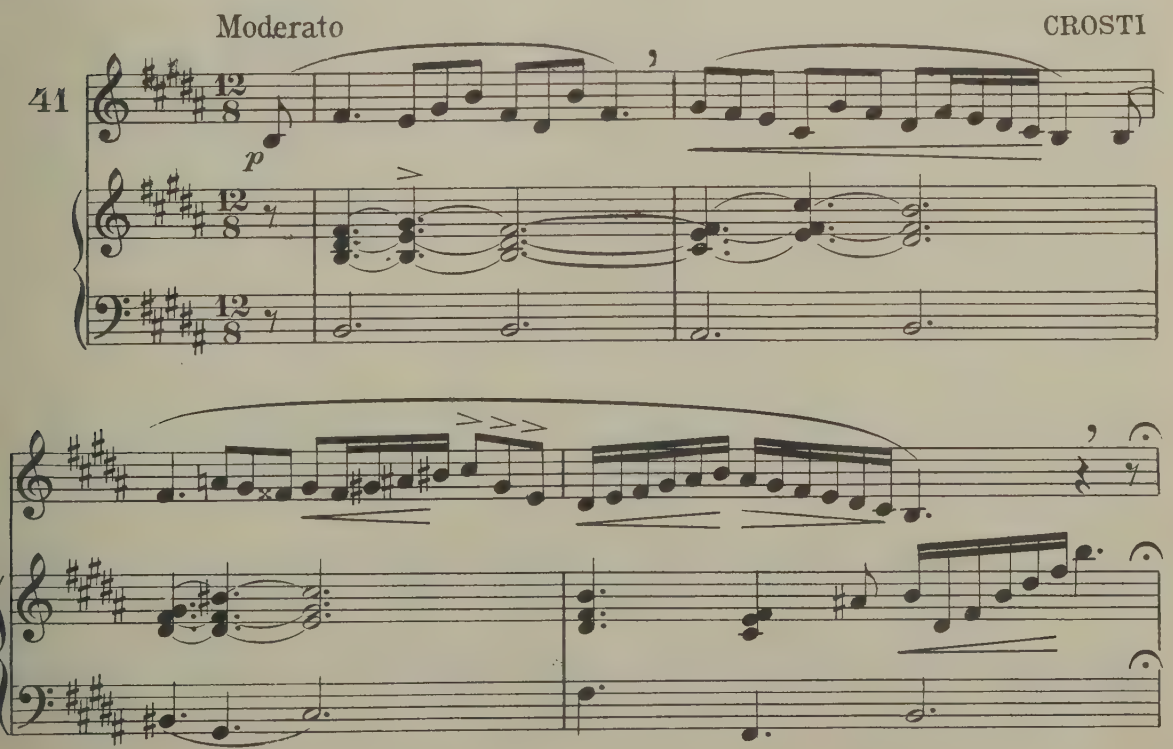


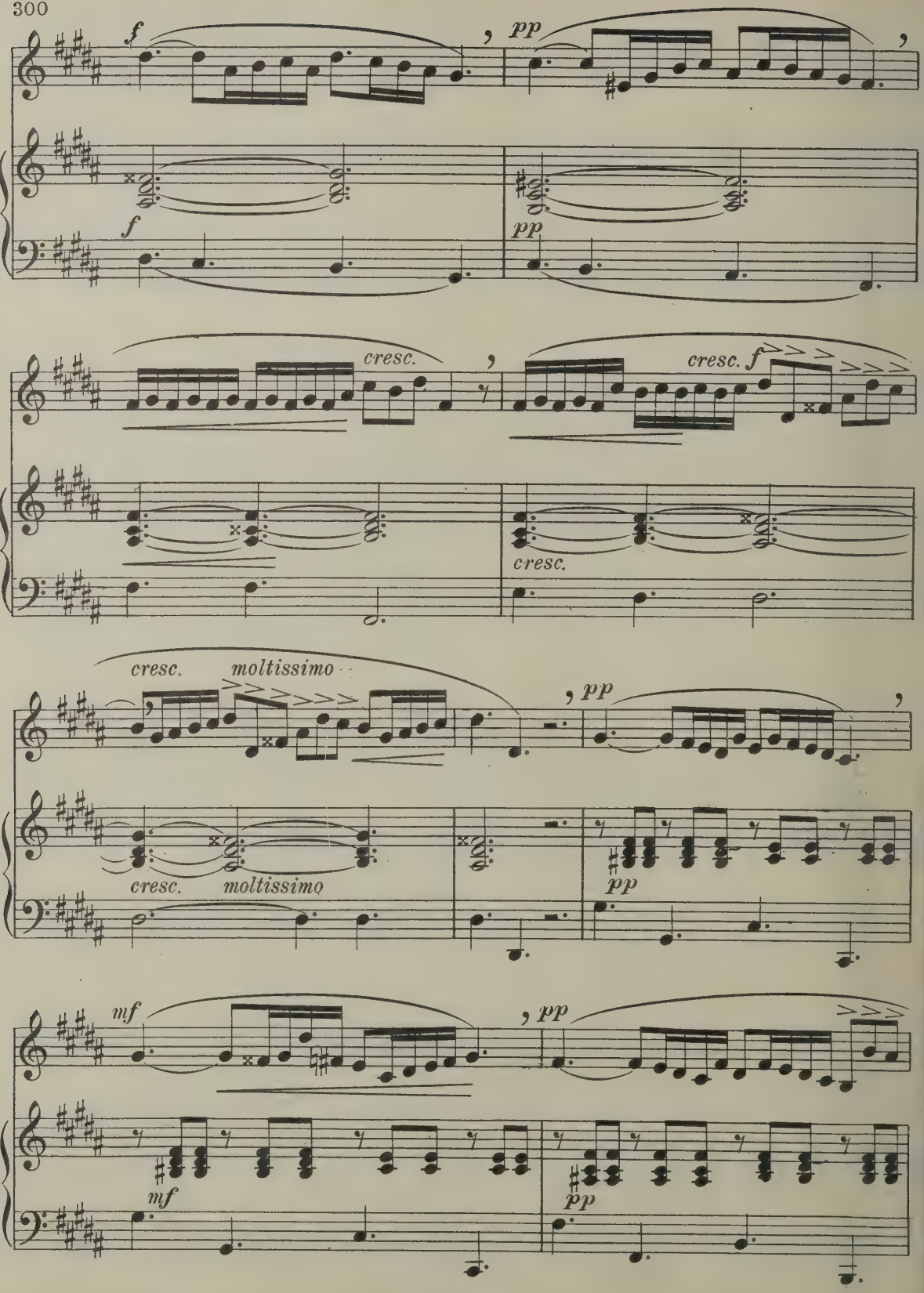

cresc.
p
f
cresc.
f

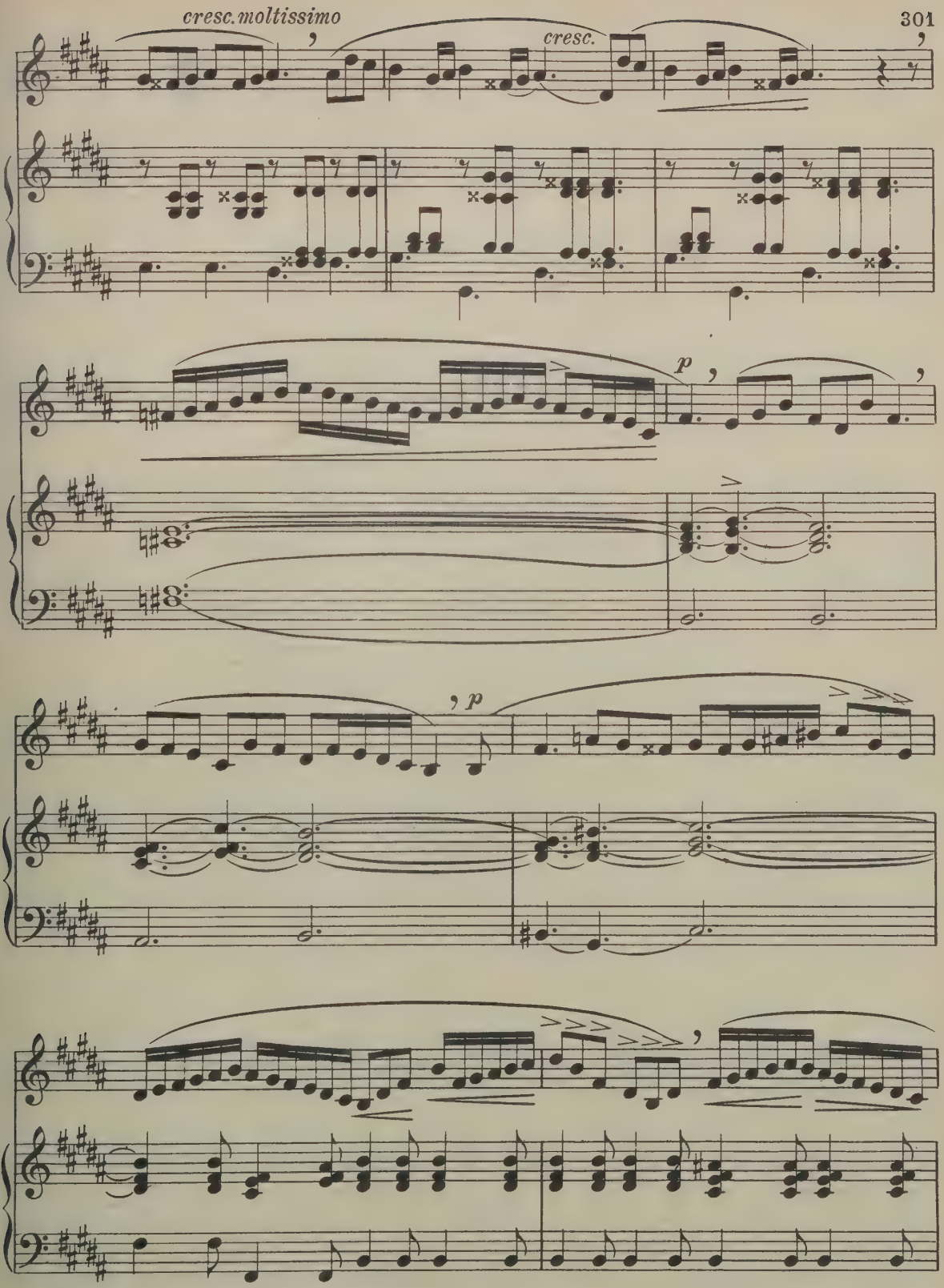


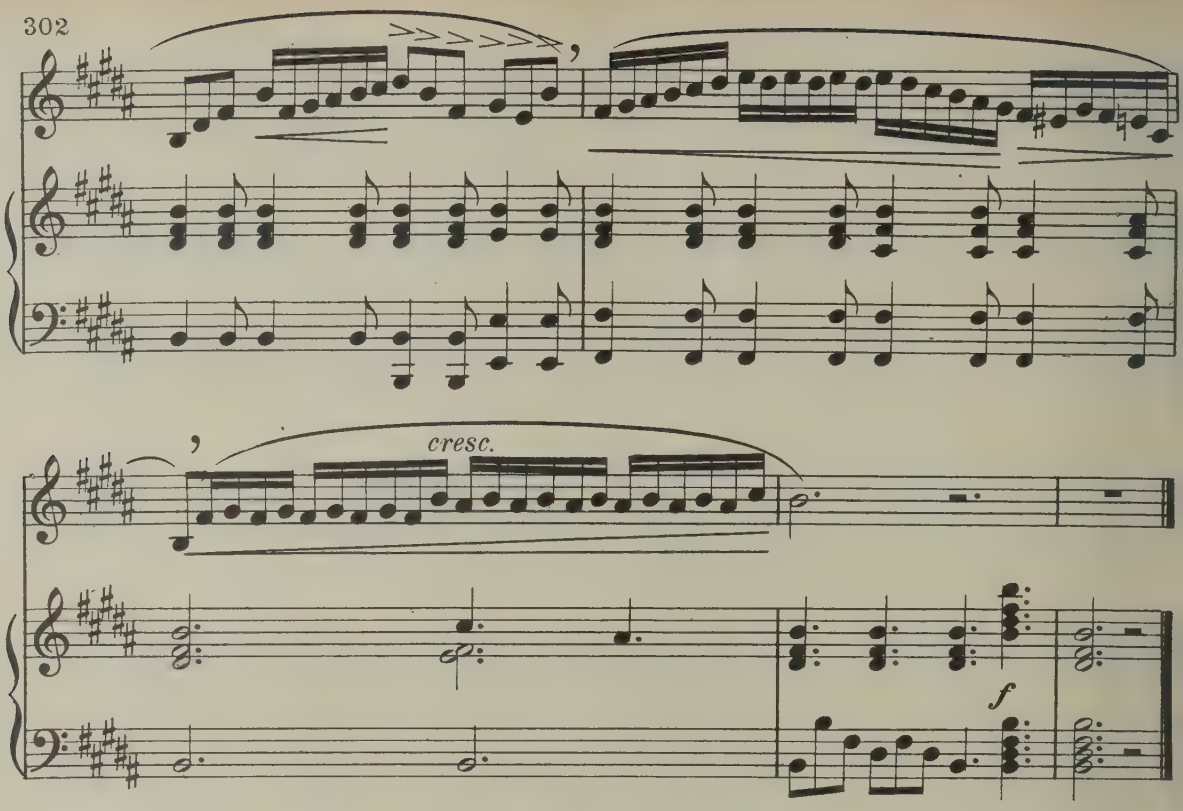
Vocalise 41. This is one of a series written for pupils of the Paris Conservatory and introduces considerable of the florid style. It is a mingling of broken chord and diatonic progressions and is to be sung in a moderate legato style. The student will find it advantageous to practise the taking of short, quick, noiseless breaths through the mouth, a breathing technic absolutely essential to the singer particularly to the one who aspires to sing coloratura numbers, or hopes to teach the style to others.

This number may be omitted by sopranos and tenors who will find difficulty in reaching the low B unless they sing it very lightly. In any event the student must exercise care not to carry up the chest quality of the low tones. The purpose of the vocalise is just the contrary, namely, to carry the brilliance of the upper register down to the lower and thus work out the blending so necessary to artistic vocalization. In the seventh measure the sixteenth note passage, and others of a similar character, the student will find material for the preparation of the trill; this applies with special force to the next to the last measure. The composer has added a large number of marks of expression which should be followed by the student.

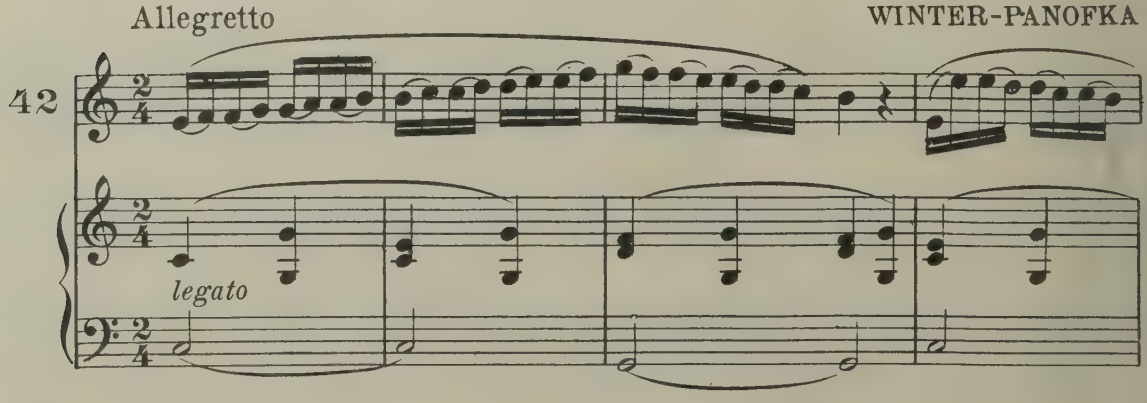


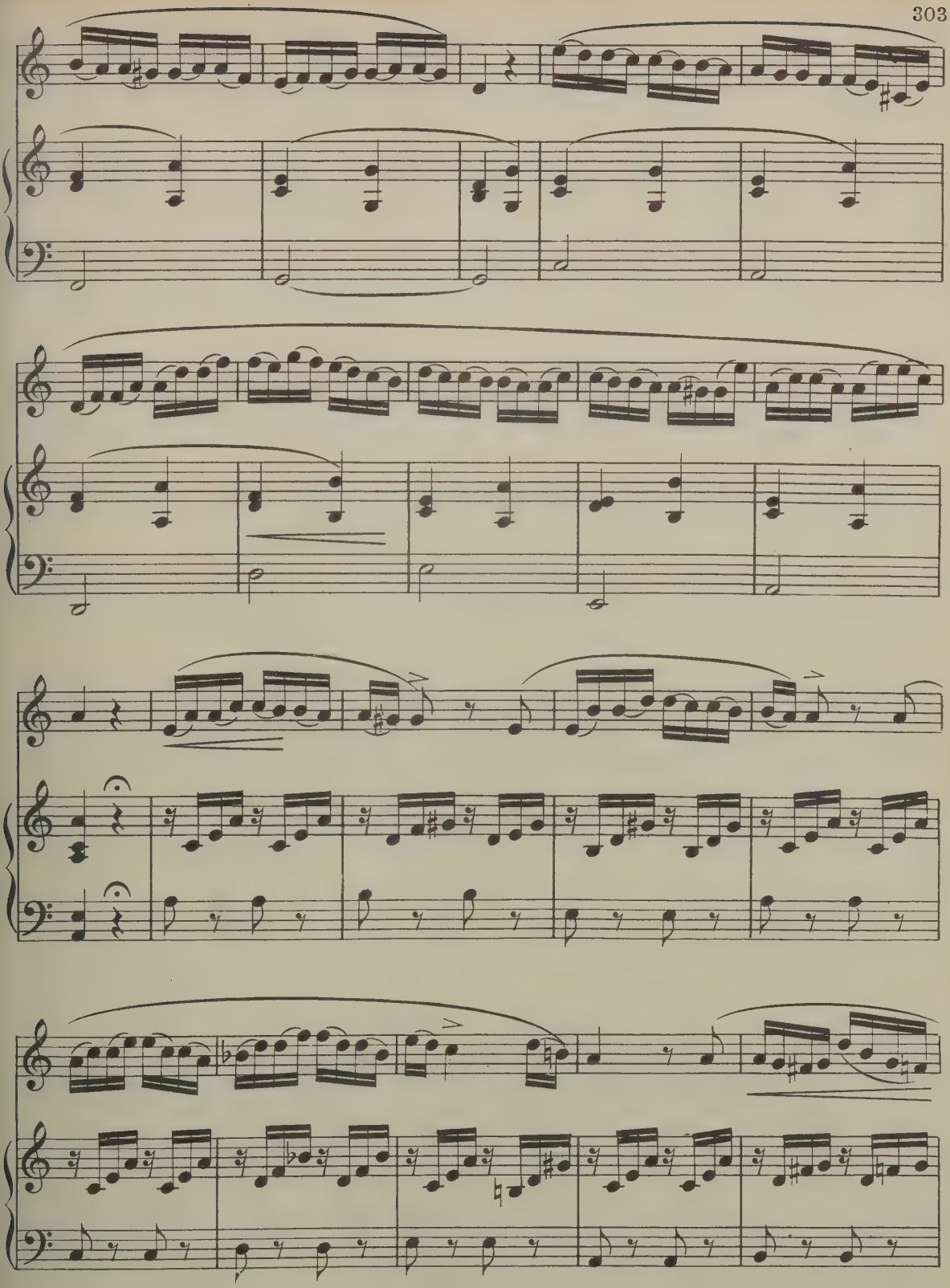

f
pp
f
pp
cresc.
cresc. f
cresc.
cresc. moltissimo
pp
cresc. moltissimo
pp
mf
pp
mf
pp

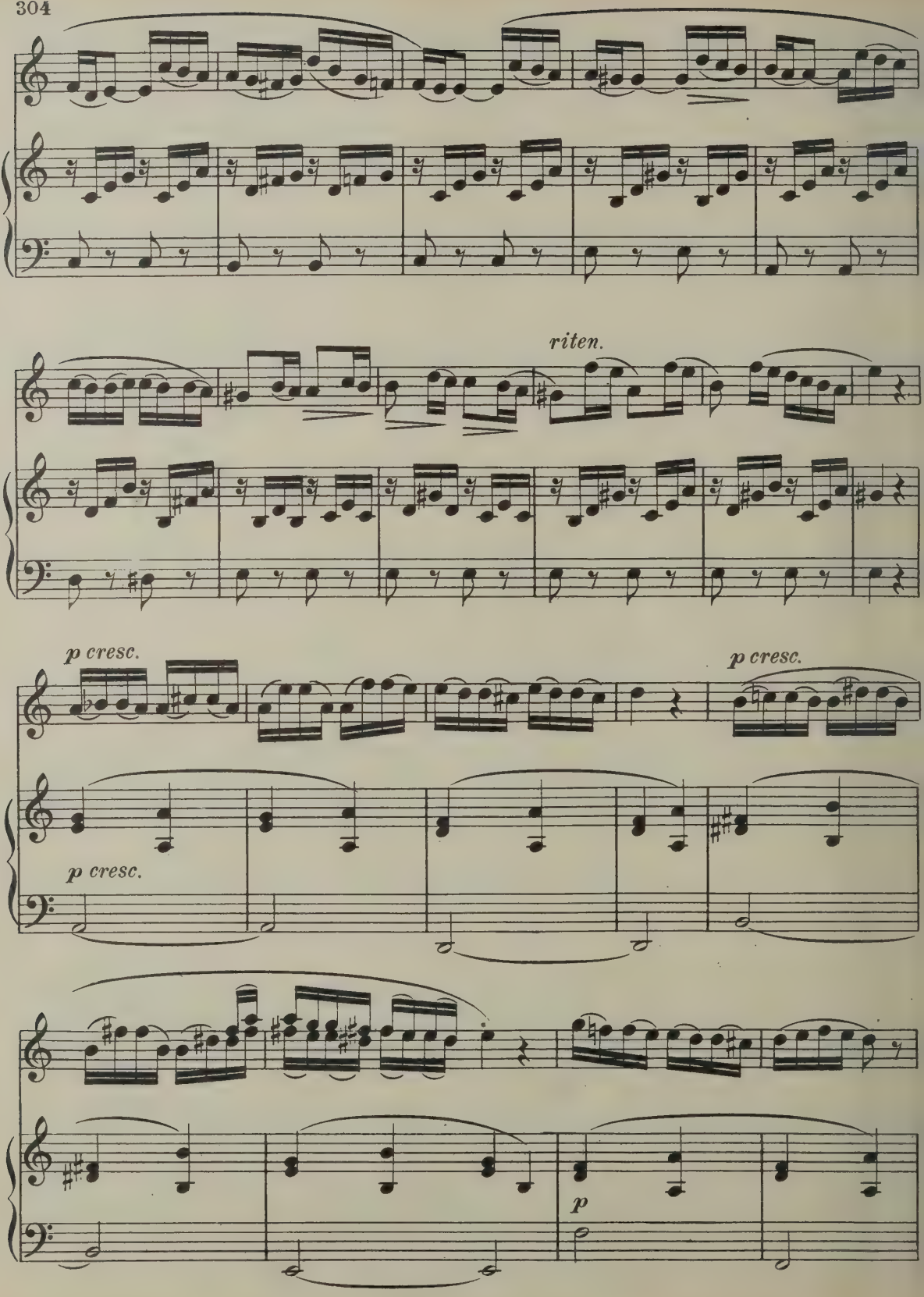

cresc. moltissimo
cresc.
p
p

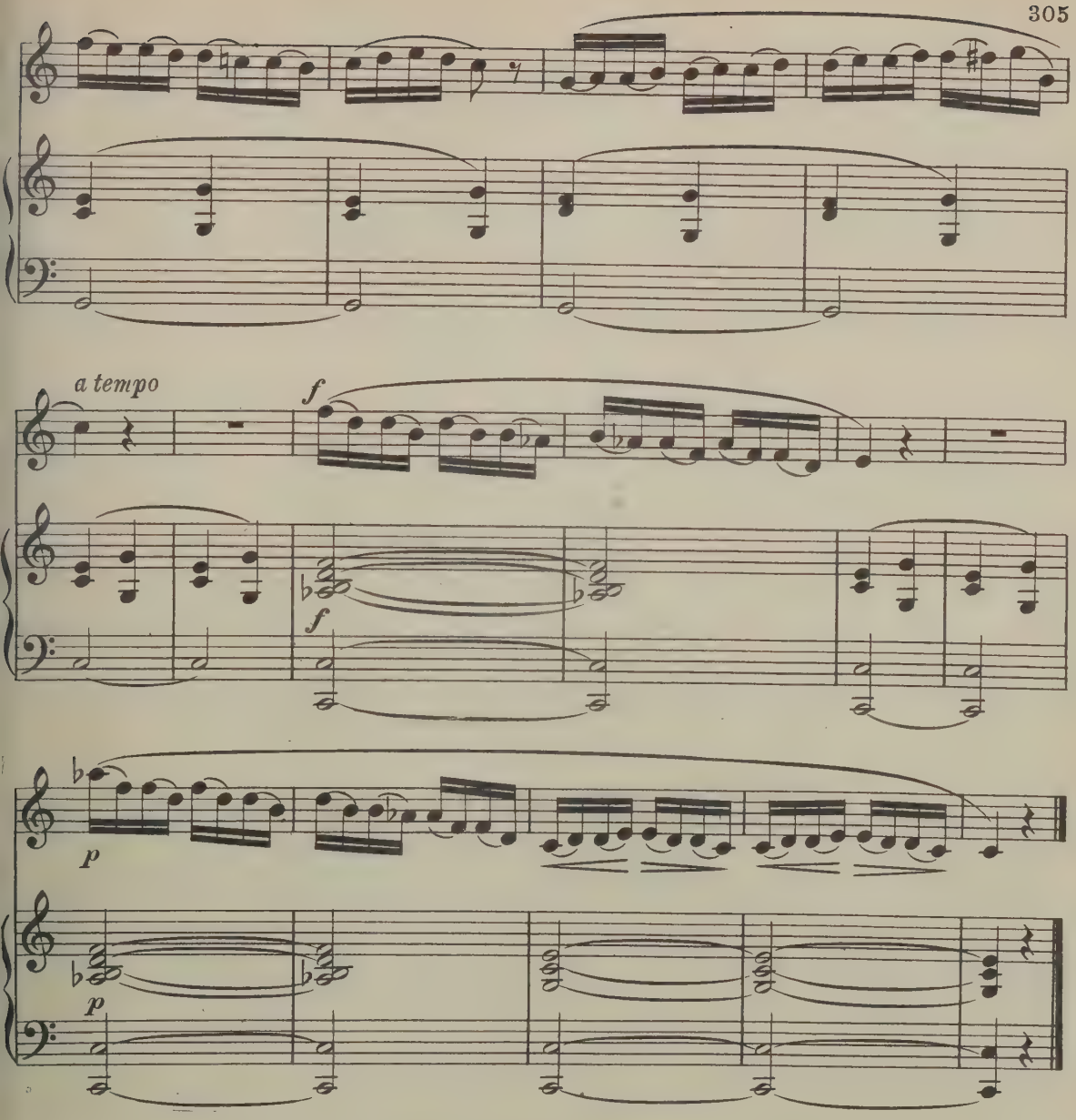


Vocalise 42. Repeated notes, such as abound in this vocalise, give a very brilliant effect to rapid passages, and form part of the usual coloratura material. It is within the power of the average student to attempt this problem at this stage of his work. Exercise material to promote technical skill in this execution will be found elsewhere in the volume, and the student is advised to spend considerable time on this work. As explained the second note of a group of two is to be shortened slightly so as to separate it from the note which follows, on the same degree. As usual this may be vocalized, changing the vowel from time to time, or it may be sung to the Sieber syllables, one syllable to a group. The vowel probably gives the more brilliant effect.

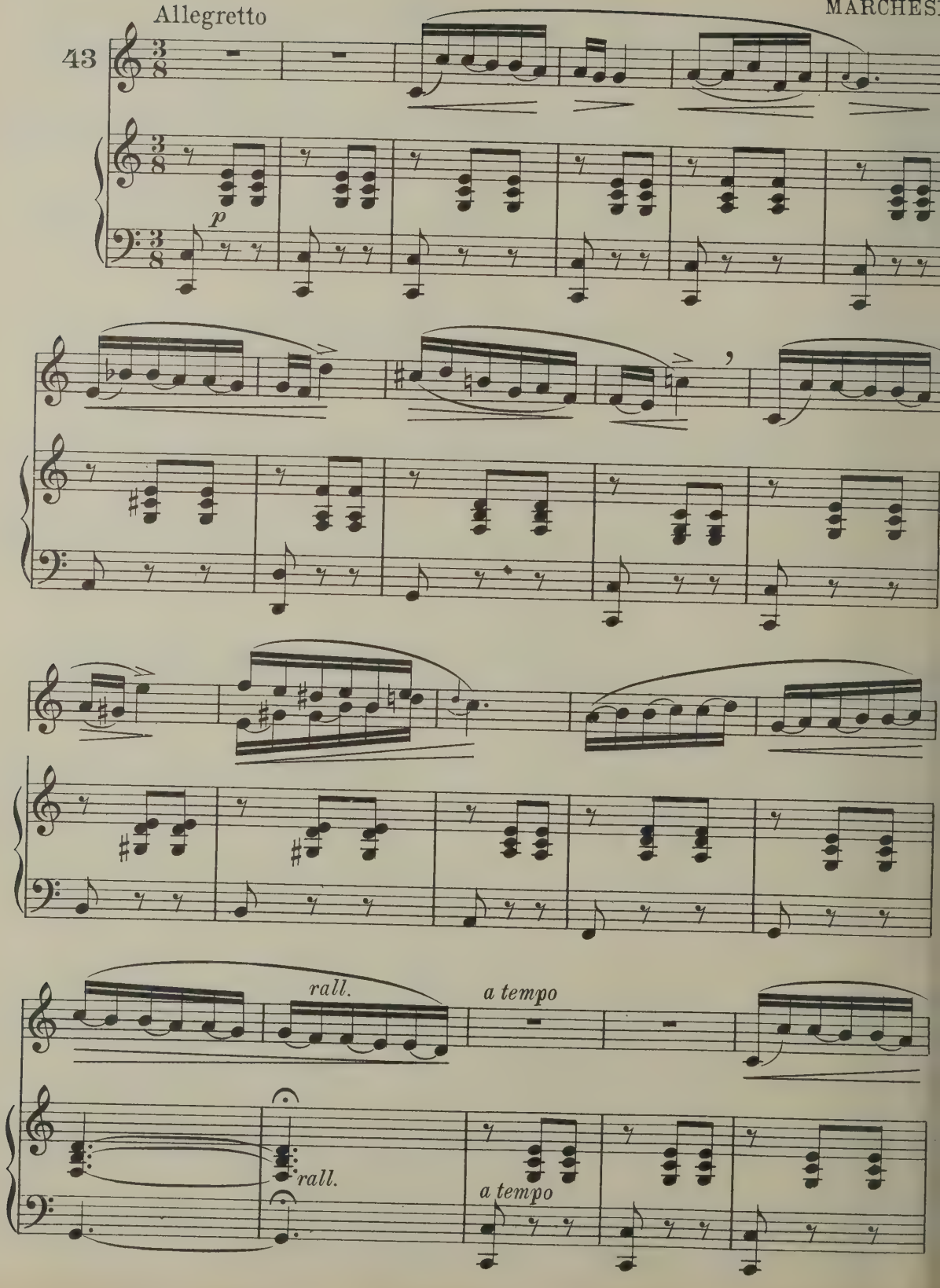


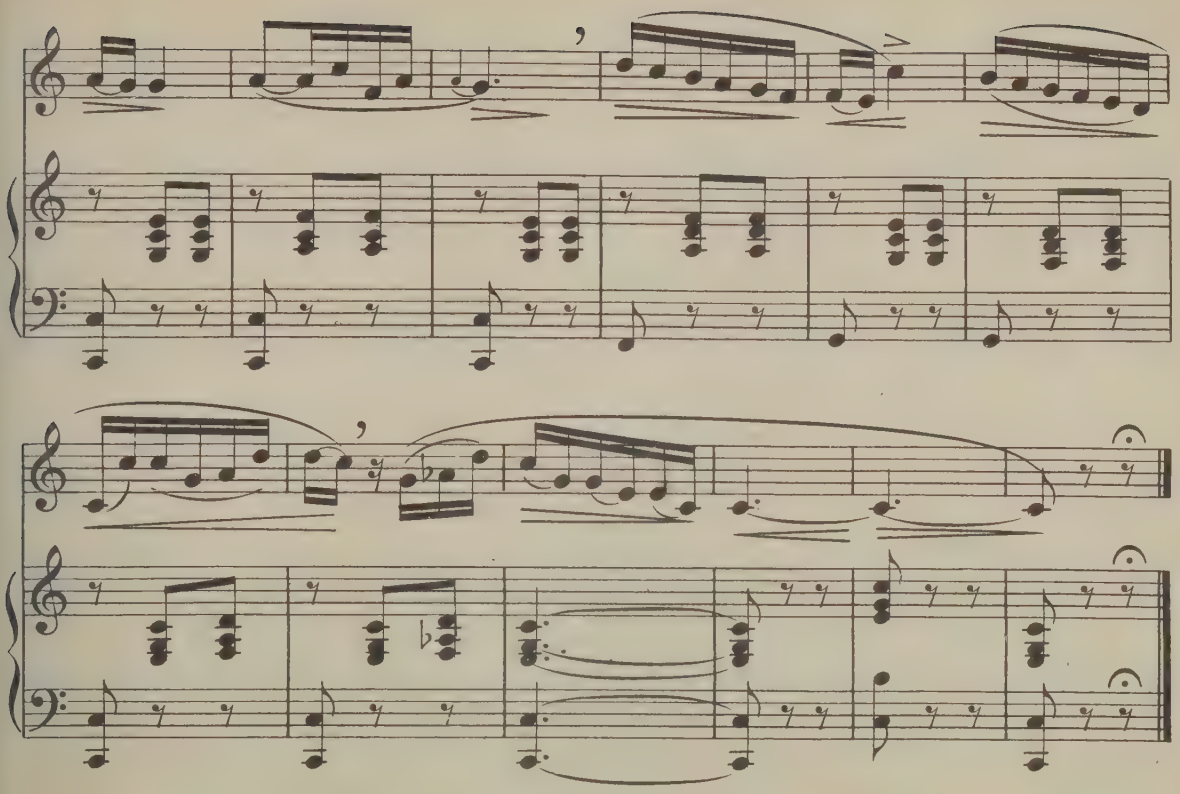



riten.
p cresc.
p cresc.
p cresc.
p



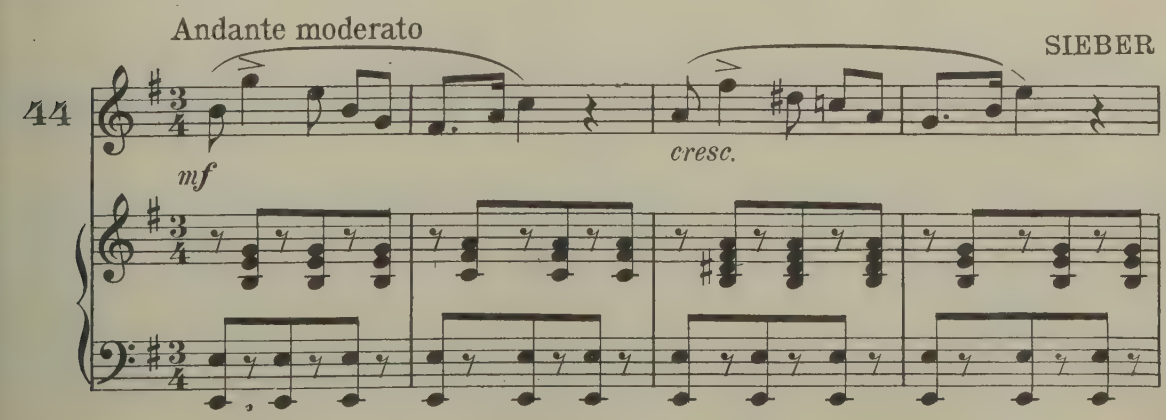
Vocalise 43. In this vocalise we have a study on the singing of duplets of which the final note of one and the initial of the following group are the same. This execution was explained in connection with the exercise section but is mentioned here again for convenience. The tone is checked by the action of the breathing muscles which cut off the breath, *not* by closing the throat. This applies especially when vowels are used. The difficulty of attack is lessened if syllables, such as those used by Sieber, are employed. If a passage does not contain repeated notes one syllable only need be used. In the ninth measure, for example, one syllable is enough, two in the tenth; the thirteenth and fourteenth measures can be sung without change of vowel or syllable. The grace note in the sixth measure is an appoggiatura, and will have the value of a quarter note because it precedes a dotted note and takes two-thirds of the value; the same execution is used for the appoggiatura in the fourteenth measure. The long slurs indicate the natural phrasing and the breathing; the short slurs the execution within the phrase. In the fourth from the last measure the voice moves through the triad of C, from a note in the upper middle to the chest register. Blend the two.

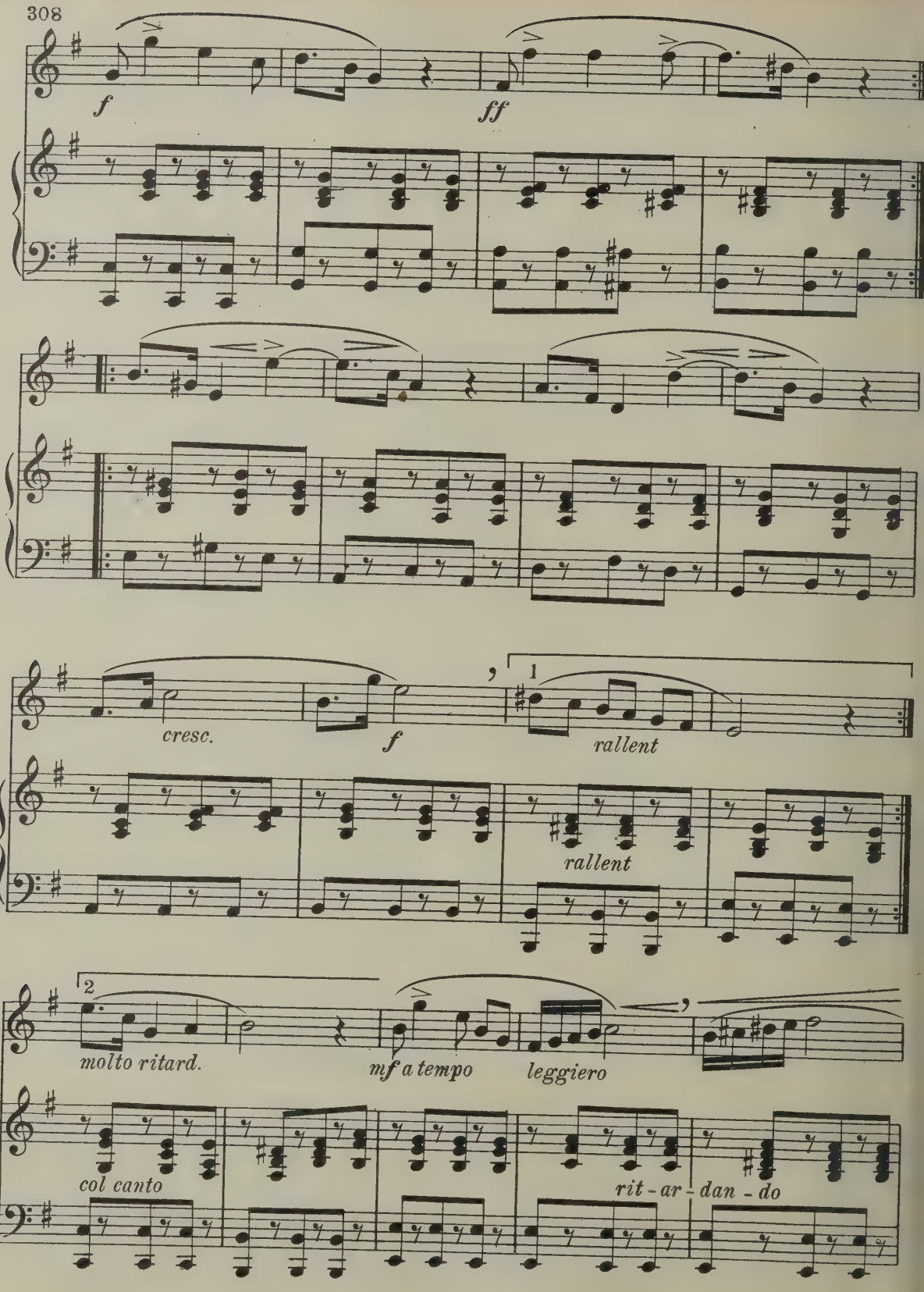

Allegretto
43
p
rall.
a tempo
rall.
a tempo

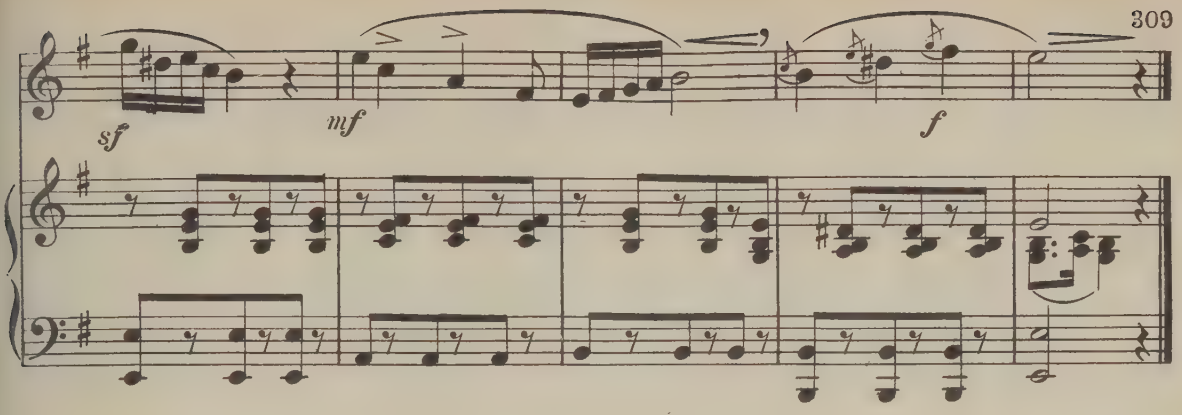


Vocalise 44. This vocalise is by one of the famous teachers of singing Germany has produced and a valued composer of musical material for instruction. The problems in the vocalise are of two kinds, one relating to syncopation, the other to melodic progressions based on the movement from one member of a chord to another. To these a third study-idea may be added, namely, the minor scale. The connection between notes is to be legato, and the student is cautioned to exercise care in passing from one chord-tone to the next higher or lower. In the case of wide skips such as sixths and octaves (first and fifth measures) the singer should be on his guard to keep the breath from following up after the pitch and thus changing the quality of the tone, generally thinning it out. To avoid this the student, quite unconsciously as a rule, will use a physical effort and thus make a bigger tone. In the fifteenth measure the passage is the descending scale in E minor, harmonic form.

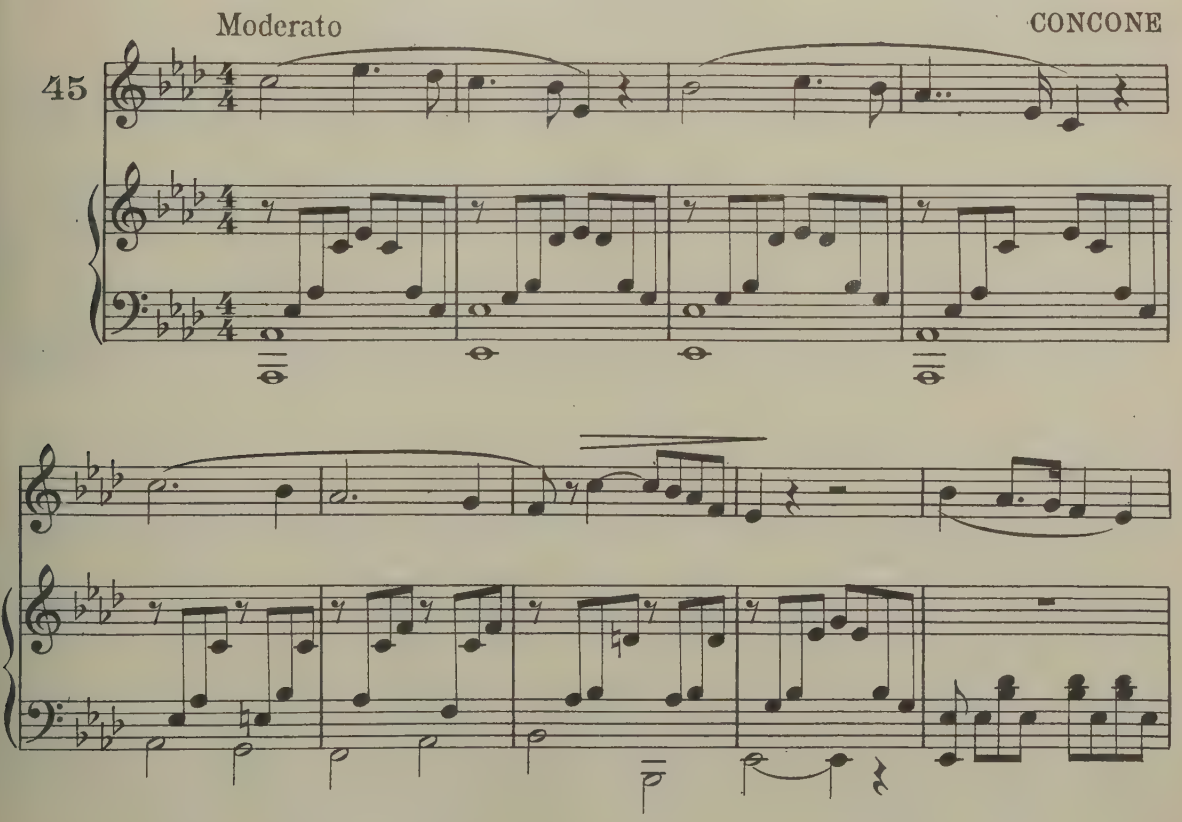
In the next to the last measure the grace notes are appoggiaturas and are to be sung as eighth notes on the first part of the count.

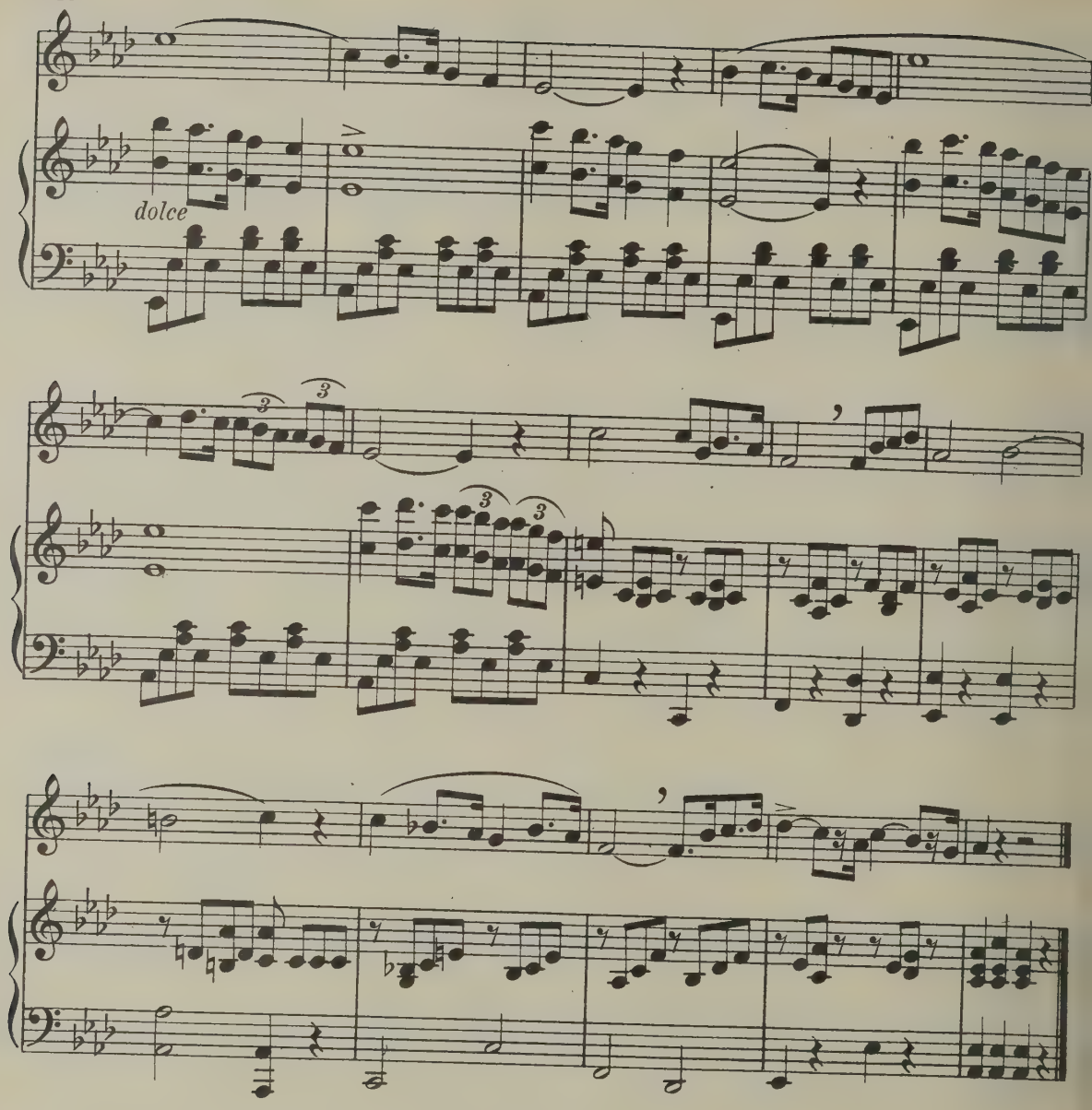



f
ff
cresc.
f
1
rallent
rallent
2
molto ritard.
mf a tempo
leggiero
col canto
rit - ar - dan - do



Vocalise 45. In this vocalise the student will find a variety of problems; taken as a whole it offers excellent material for a *cantabile* style of singing. In the fourth measure a double dotted note is used; in the ninth and elsewhere the succession of a dotted eighth and a sixteenth occurs. Perhaps some students will be assisted in mastering the double-dotted note by thinking of a dotted eighth as tied to the preceding quarter; in the fifteenth measure triplets are introduced, and in the next to the last measure we find the rhythmic figure of an eighth note, a sixteenth rest, and a sixteenth note. Don't sing the rest. Another measure in which this caution to observe a rest applies in the seventh, in which the eighth is the last note of a phrase and is certainly not to be prolonged.

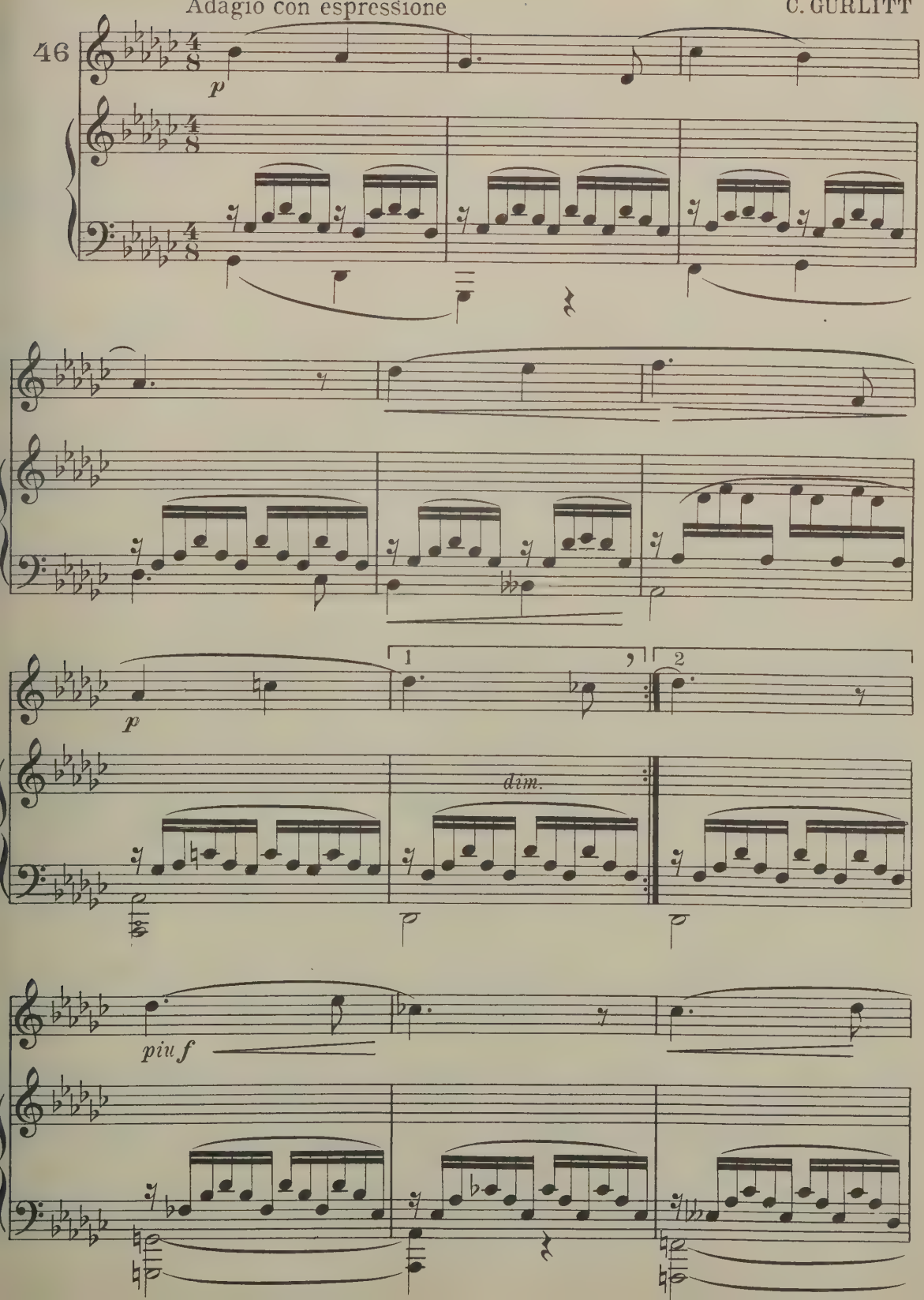


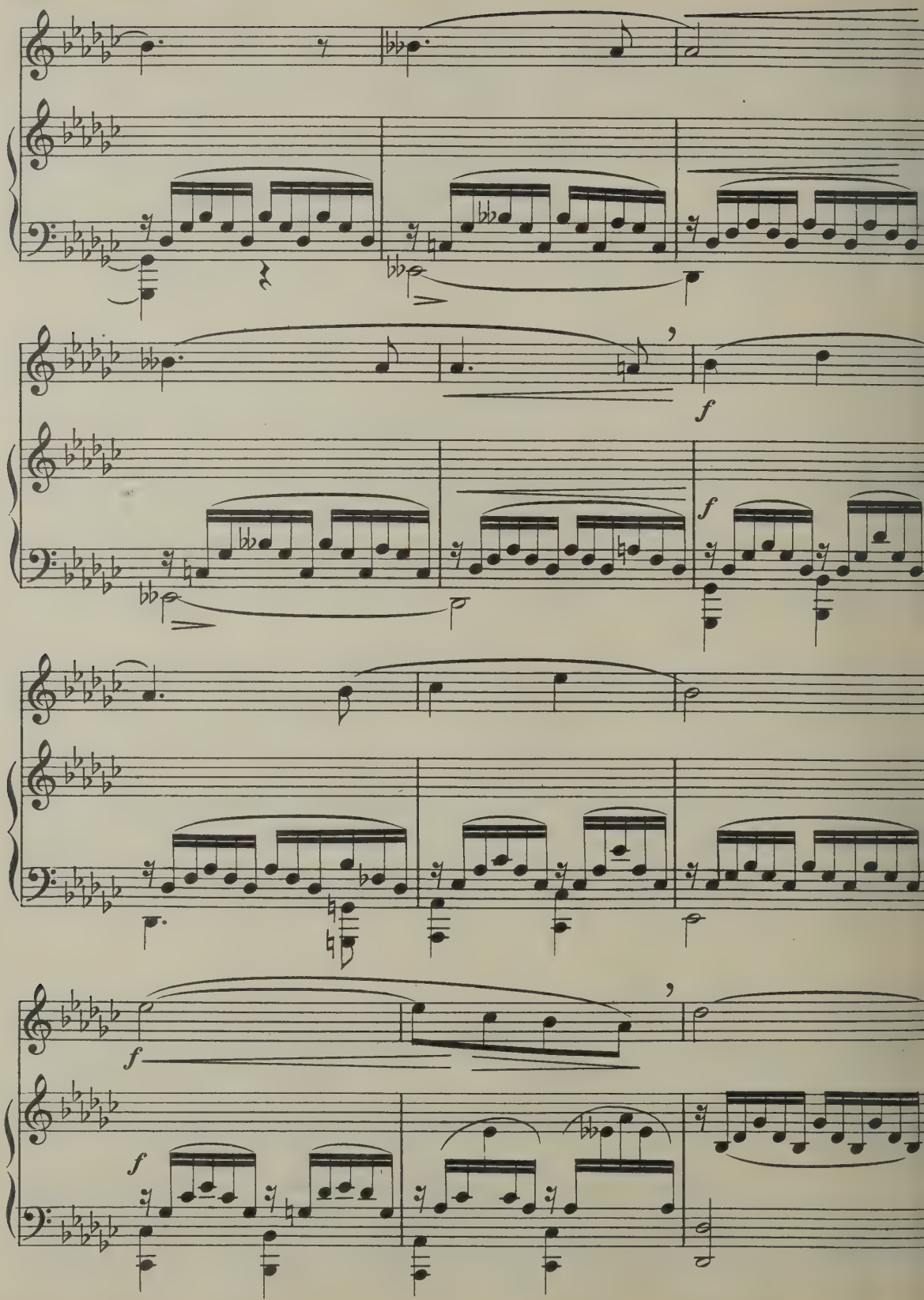


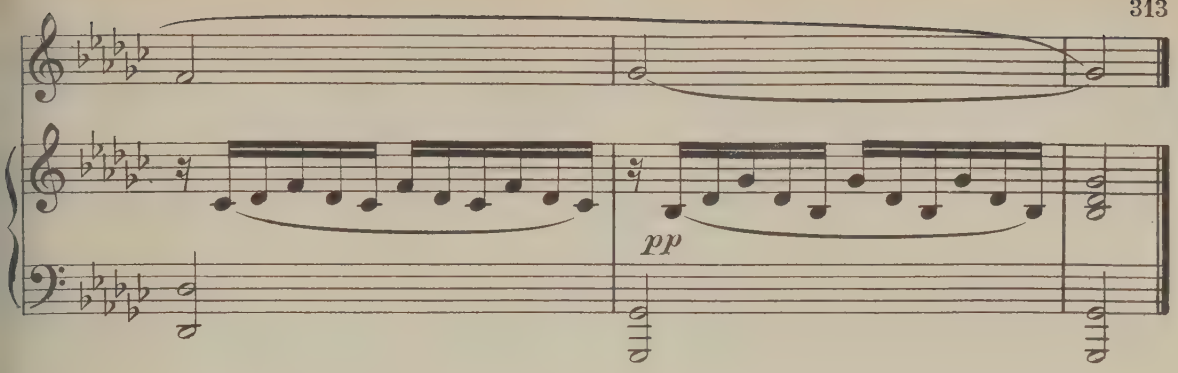
Vocalise 46. A *sostenuto* style with *cantabile* quality is the special demand in this vocalise. The tempo is slow, a style of singing which taxes the skill of the young singer who finds difficulty in sustaining a sound without gripping the throat. This study can be used in pure vocalizing style, that is with vowels only, or with the familiar Sieber syllables, changing as the note is changed. The air is plainly modelled on those slow movements of the old Italian classical period, such as Handel's familiar "Largo," and demands a continuous, unbroken flow of tone from the beginning to the end of a phrase. Remember that the rate of movement is slow and that an eighth note has a time value about equal to that of a quarter note in the average song. Perhaps the unfamiliar key of G♭ major may tend to discourage the pupil who picks out a tune on the piano keys. C♭ is the same as the white key B; B♭♭ is the same as the white key A♮, and in the fourteenth measure is followed by A♭; The sixteenth notes in the accompaniment are to be played as two triplets to a group.

Adagio con espressione

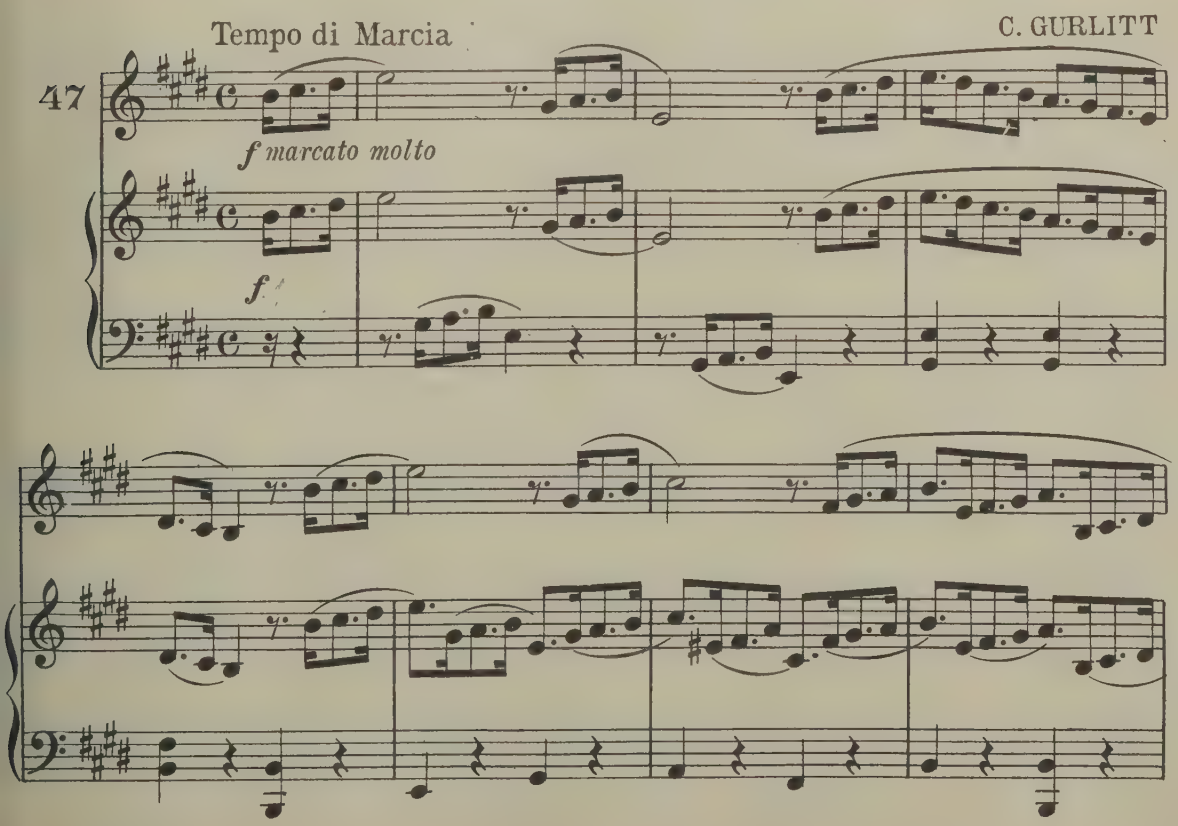
C. GURLITT

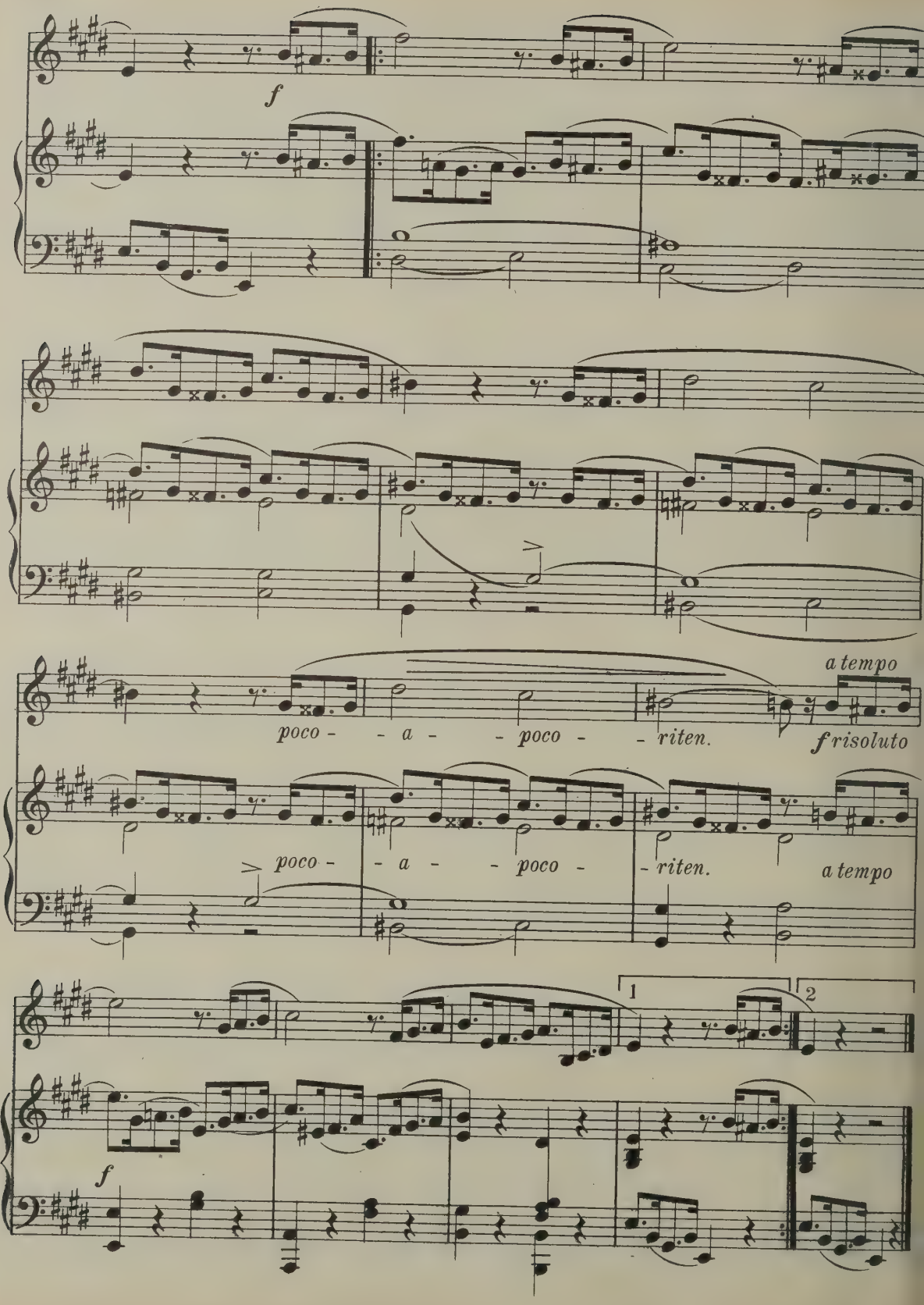



f
f
f
f
f

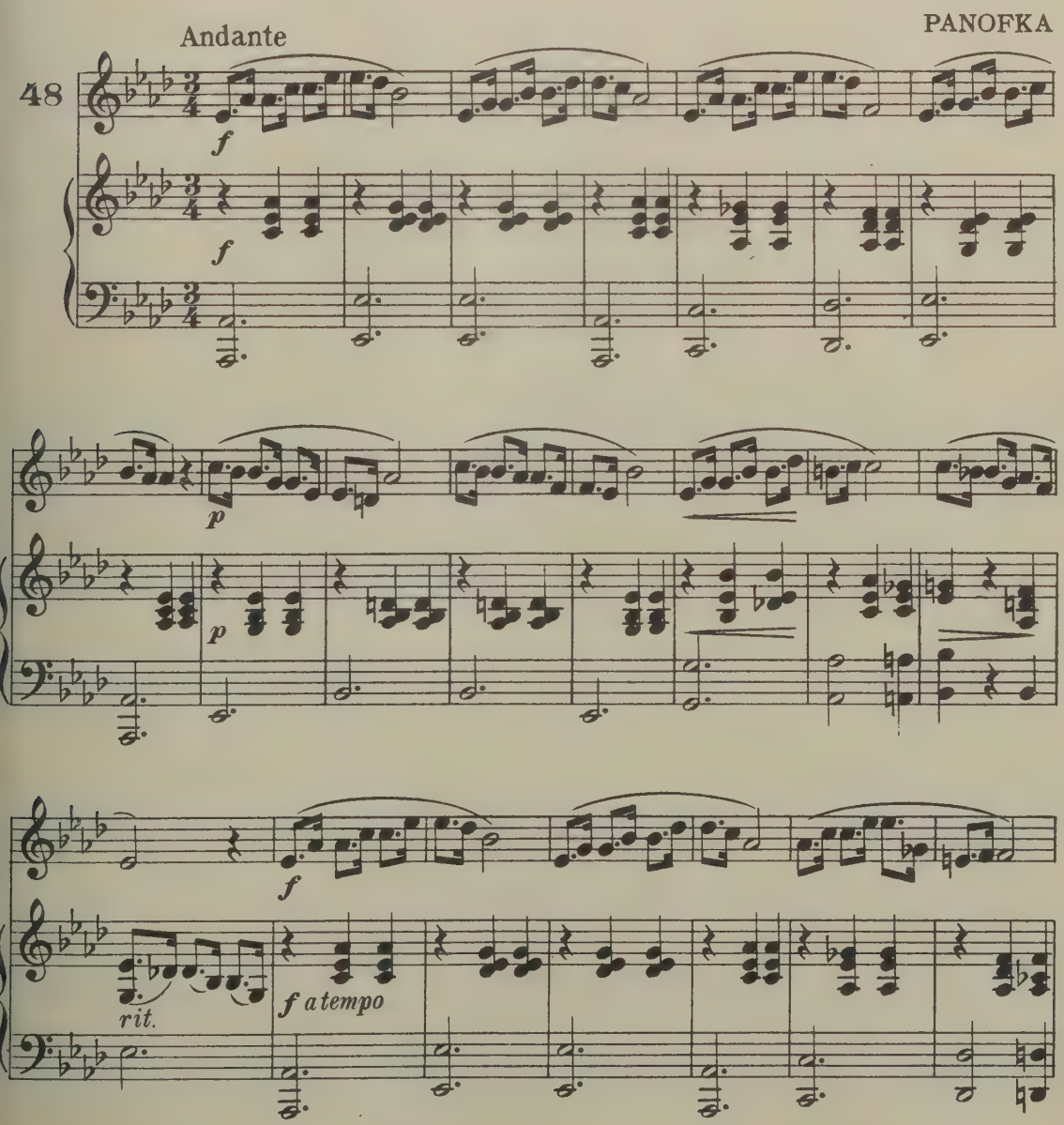


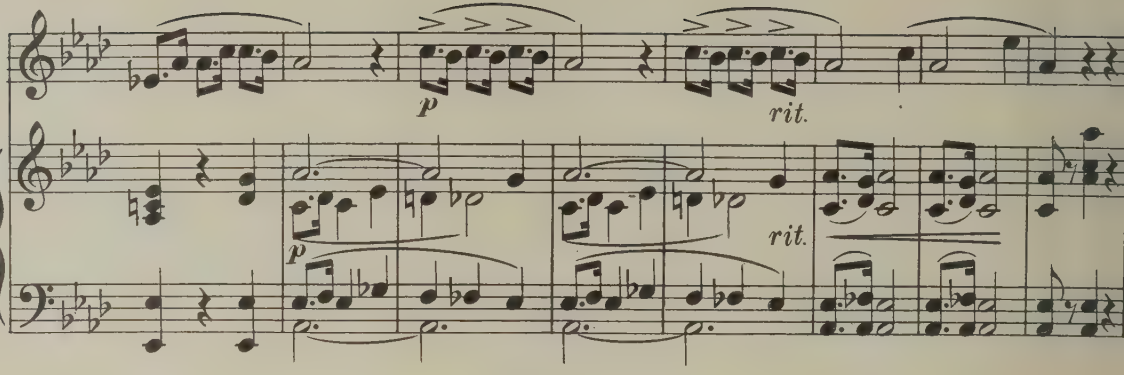
Vocalise 47. This is a study in the *puntata* style of execution, that is, of the dotted note, the characteristic figure being a dotted eighth followed by a sixteenth. This rhythmic figure is frequently sung incorrectly by the average pupil. A quarter note equals four sixteenths; a dotted eighth has the value of three sixteenths; therefore in this figure the dotted note has three times the duration of the sixteenth Many persons sing the two as if they form a triplet, in which case the first note has only twice the time value of the second. It will help the student if he will think of the sixteenth as inclining to the next note. For instance in the third full measure the notes on the counts are E, C♯, A, F♯. The preceding sixteenths will have practically the same effect as if they had been printed as short grace notes, *acciaccatura.* Voices which find the B too low may omit this study, or change it slightly; thus: In the fourth full measure end the phrase with the D♯; in the seventh measure instead of the last three notes sing the third higher, D♯, E, F♯.




f
poco - - a - - poco - - riten.
a tempo
f risoluto
poco - - a - - poco - - riten.
a tempo
1
2
f

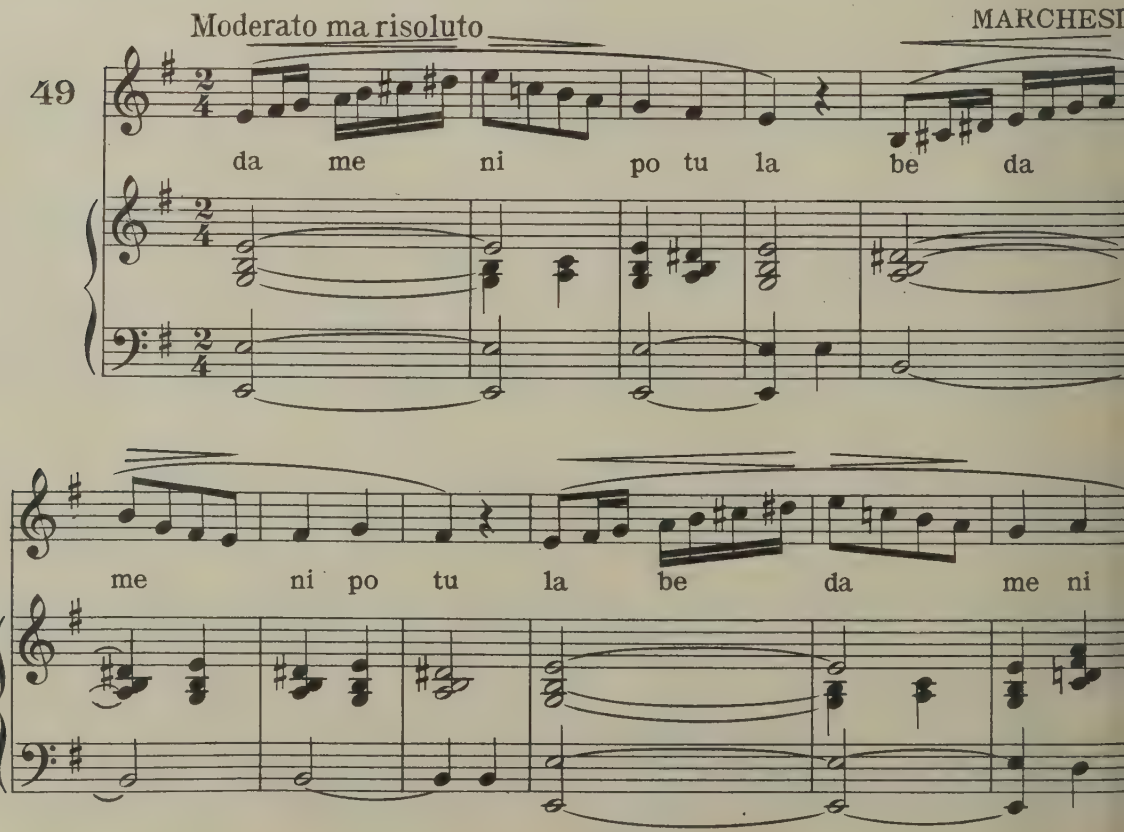
Vocalise 48. This is also a study in the execu-
on of the dotted note, but a different figure from
at used in the preceding number. The notes are
nerally grouped in twos, the last of one group
d the first of the following having the same pitch.
the student is vocalizing, that is using a vowel,
must make a new attack on the first of each
plet or prefix a consonant to the vowel. Of
urse this does not apply to the second measure,
r example, in which the note that follows the
teenth is not the same in pitch. If the Sieber
syllables are used they should be changed with
each group. To give the rhythm correctly it is
suggested that the student sing three quick (six-
teenth) notes to the dotted eighth with an accent
on the first to establish the beat. A short practice
of this kind will soon fix the rhythm in the mind.
Between the twenty-first and twenty-second meas-
ures is the interval of a diminished third (G♭-E),
one that may offer some difficulty to the student
with limited experience. Frequent repetition will
firmly fix it in the mind.

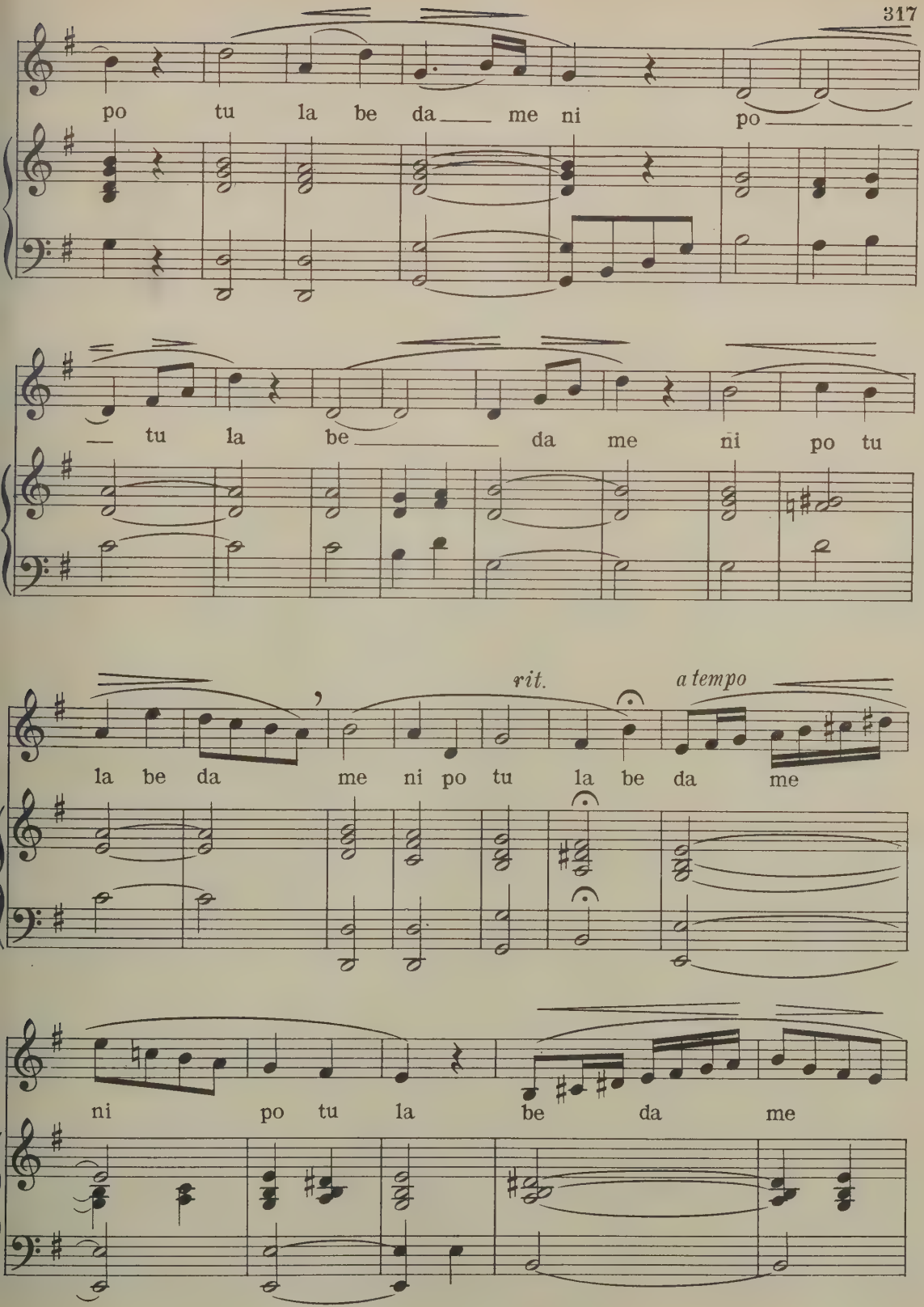


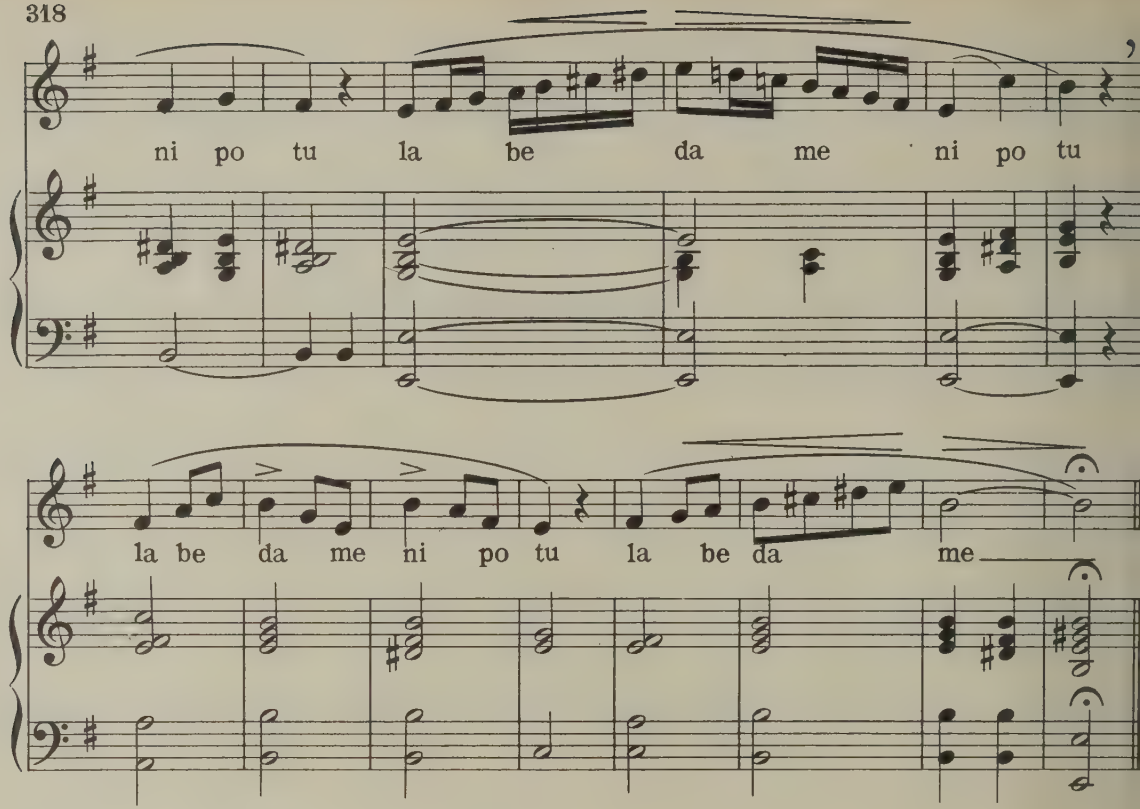


Vocalise 49. Two forms of the minor scale are used in this vocalise, the melodic and the natural, the latter coming in the eleventh measure from the close. An optional note for the B, first note in the fifth measure, is D♯, which can be used by sopranos and tenors who may not find it advisable to try to sing the B; outside of this one note the vocalise can be used by either a high or a medium voice. In the opinion of the editors the number is most effective if vocalized; in case the Sieber s lables are used place one to each group of note

A plan favored by many teachers is to use vowel to a full phrase. This is satisfactory in t it produces one unchanged quality throughc On the other hand it is open to the objection t in actual singing there is a frequent change vowel. At the teacher's discretion change vowel while singing a full phrase.




po tu la be da me ni po
tu la be da me ni po tu
rit.
a tempo
la be da me ni po tu la be da me
ni po tu la be da me



Embellishments (Ornaments)

BY embellishments are meant certain additions or decorations to a melody, indicated by special signs or by smaller notes, says Riemann, in his "Dictionary of Music." Formerly for example in the works of Corelli, it was understood that the player or singer would embellish a simple melody according to his or her own judgment and taste; few, therefore, were written out by composers. The French harpsichord writers, however, introduced the custom of indicating ornaments by special signs, and with these their compositions are overloaded.

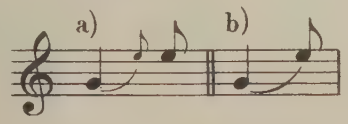
To a certain extent the execution of ornaments indicated by signs is still a matter of taste and artistic intelligence; the execution varies according to the tempo, measure, and general figuration of the piece; it cannot, without great detail, be determined by rules. By replacing ornaments expressed in signs by actual figuration the number of signs of abbreviation has been greatly reduced.

The most important embellishments in common use to-day are the trill, the mordent, the turn, and the portamento, usually indicated by sig the appoggiatura and the acciaccatura, indicat in the notation, each having a variety of forn

It is essential that the student receive consid able practice in these various embellishments a that he have a definite understanding as to proper manner of execution in vocal music of classical and modern periods, particularly latter. For that reason many vocalises w embellishments have been included in this coll tion. If properly studied they will promote fluent, skillful technic in this important phase vocal work.

Vocalise 50: Portamento. This term means sliding from one sound to another. It differs fr legato in that the raising or lowering of the tone effected in a slower manner, and appears cont uous, not as if taken by a leap. If frequently e ployed the portamento becomes a detesta mannerism; but if occasionally used it is of striki effect; it belongs only to the voice and to string

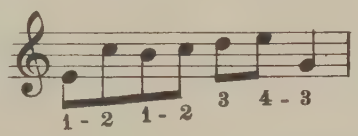
instruments. The direction in many local methods that in portamento the voice should run through the scale or chord until the desired second note is reached is altogether wrong—a more misleading one could scarcely be given. On the contrary the effect must be precisely similar to that produced by drawing the finger quickly up or down a violin string, for this produces a continuous change of pitch, not one by degrees.



Portamento is sometimes indicated as at (*a*) if no new syllable comes on the second note; as at (*b*) when this is the case.

The slur between two notes, as in the first, third, and fifth measures of this vocalise marks the use of the portamento execution; a few measures before the D.C. the portamento is marked between successive eighth notes. Although this vocalise can be sung to a vowel, the portamento effect will be strengthened if syllables, such as those used by Sieber, are employed. It will be a useful exercise for the teacher to have the pupil write these syllables below the notes; as a general thing groups of eighth notes can be sung to one syllable.

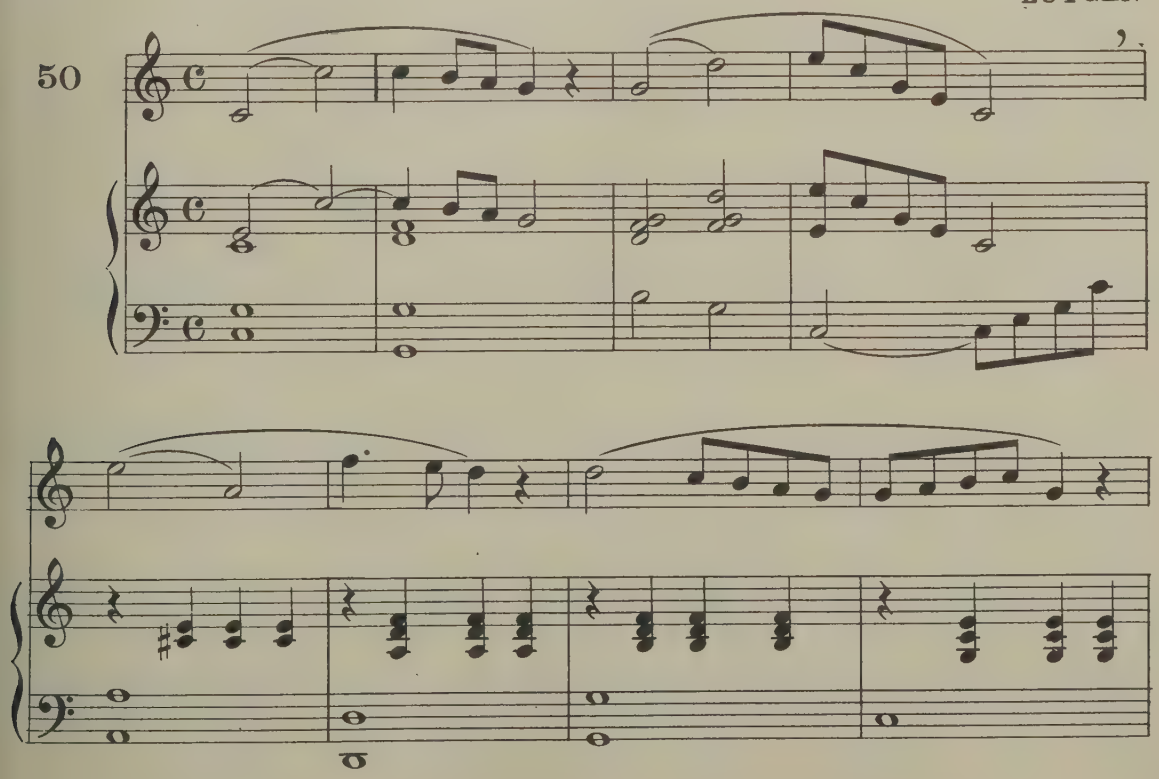
At this point attention is called to the fact that the *feeling* of portamento connection,—not actual portamento execution—is a great help in legato joining of successive notes that outline skips. A good illustration may be had by transferring the idea to the violin. For example, suppose a melody is played on a single string, the D, which can give tones only as high as the next A without a change of finger. Suppose E is played with the first finger and a skip to C is wanted, with still higher tones to follow. The violinist plays E and, keeping his finger on the string, glides quickly up to C which he takes with the second finger. Thus:

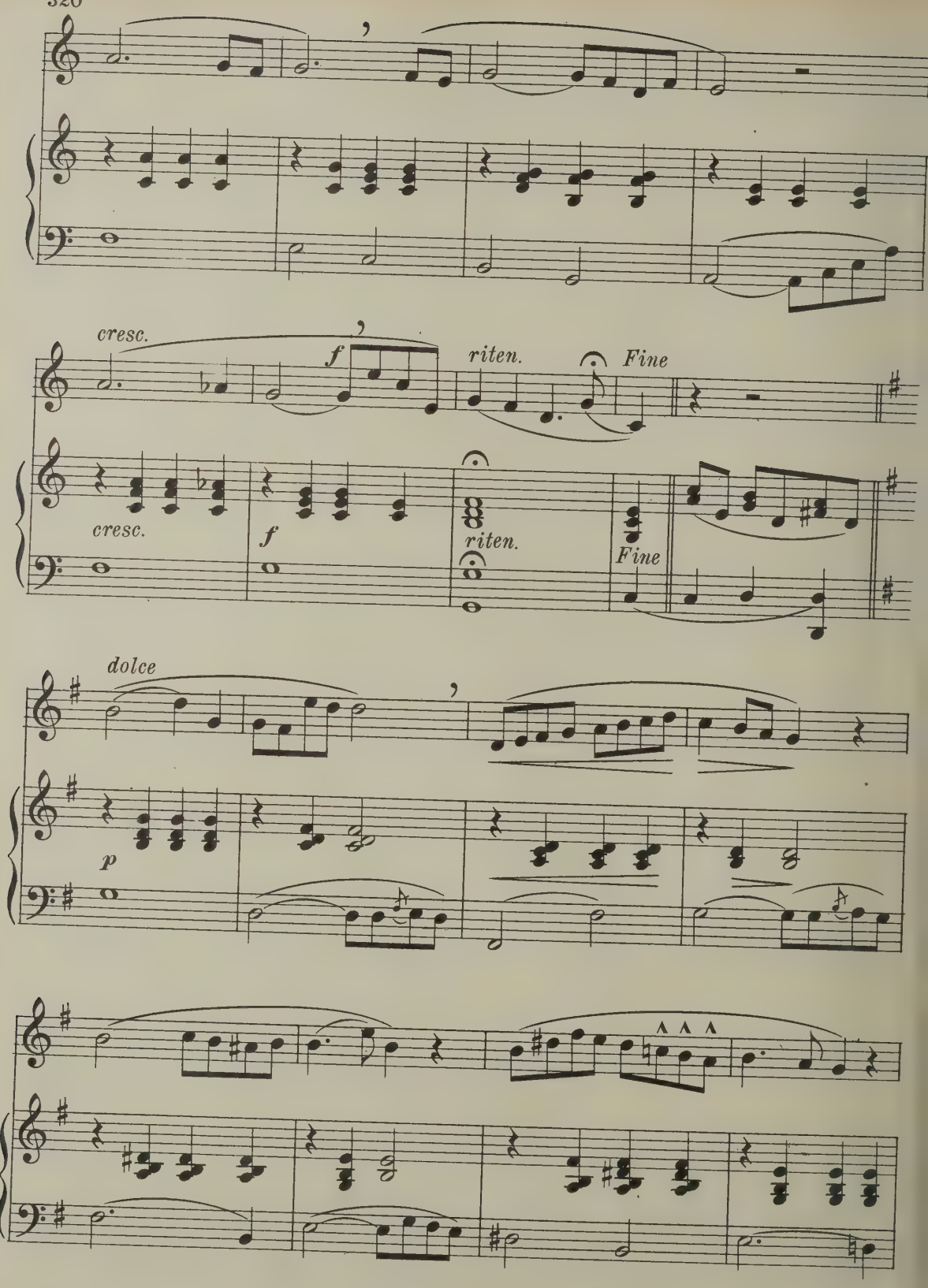


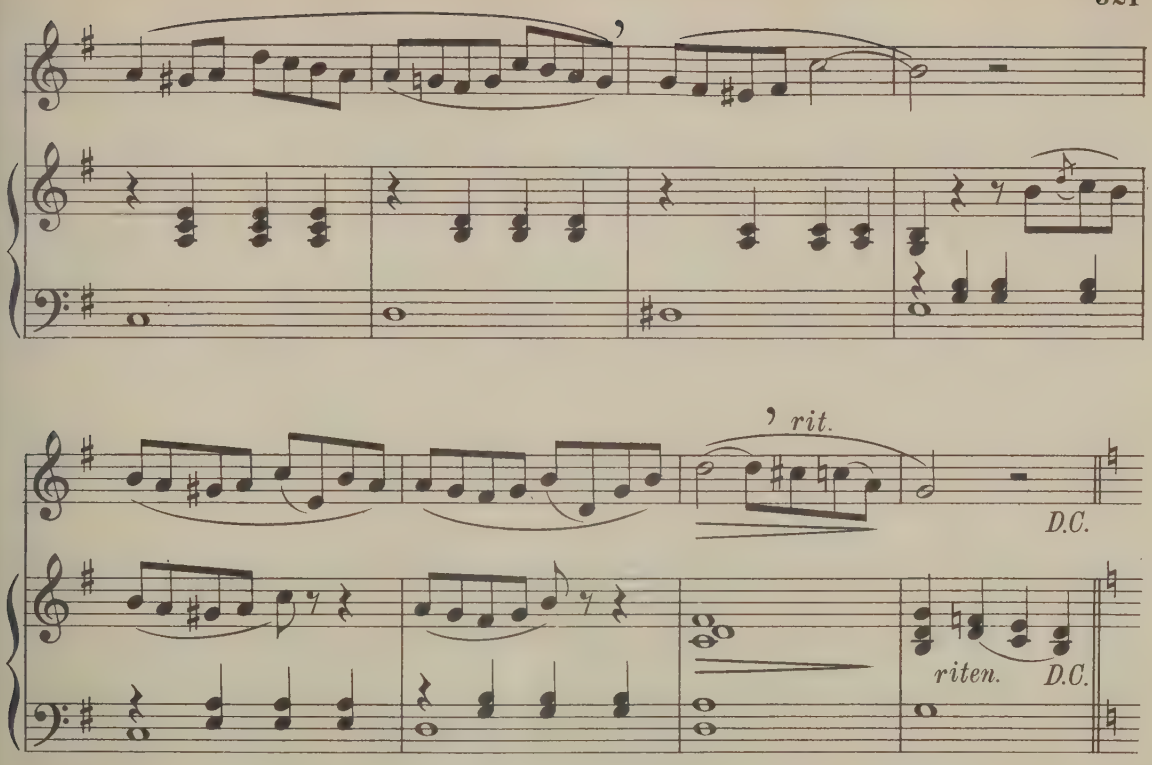
The singer parallels this in his legato execution. The tones which make up a skip are made by a difference in the tension of the vocal chords. The easy, free unconstrained glide carries the voice up to the higher tone or down to the lower tone without change of breath-control or vowel-quality.

This question of maintaining *unchanged* the vowel upon which the glide is made is of prime importance. Both teacher and pupil must concentrate on this point.

LÜTGEN



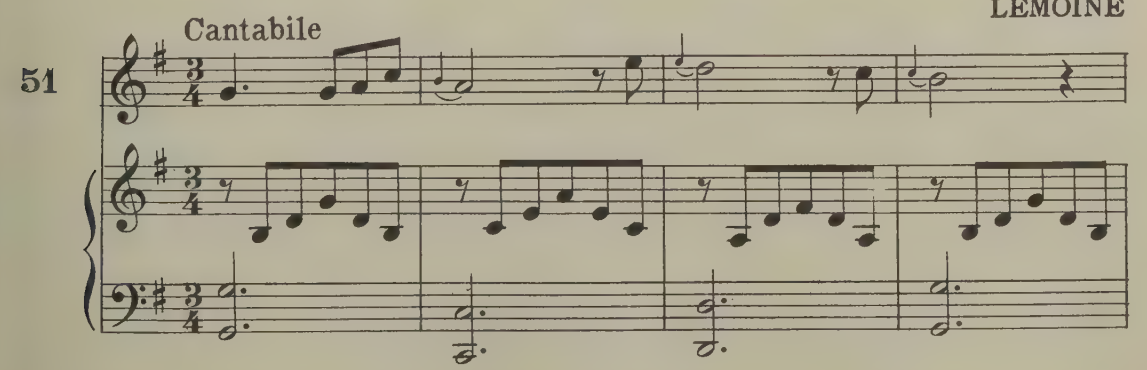

cresc.
f
riten.
Fine
cresc.
f
riten.
Fine
dolce
p

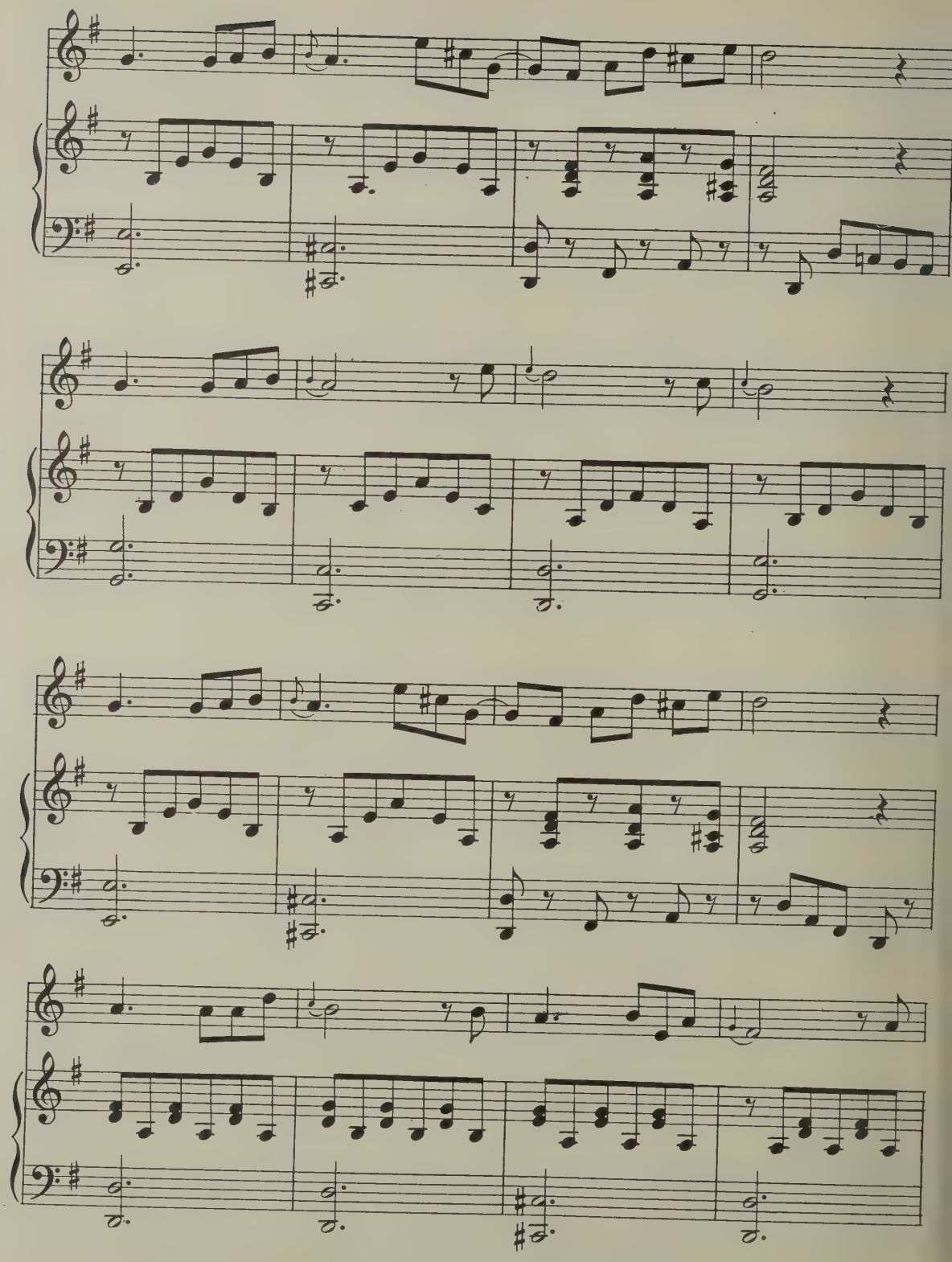


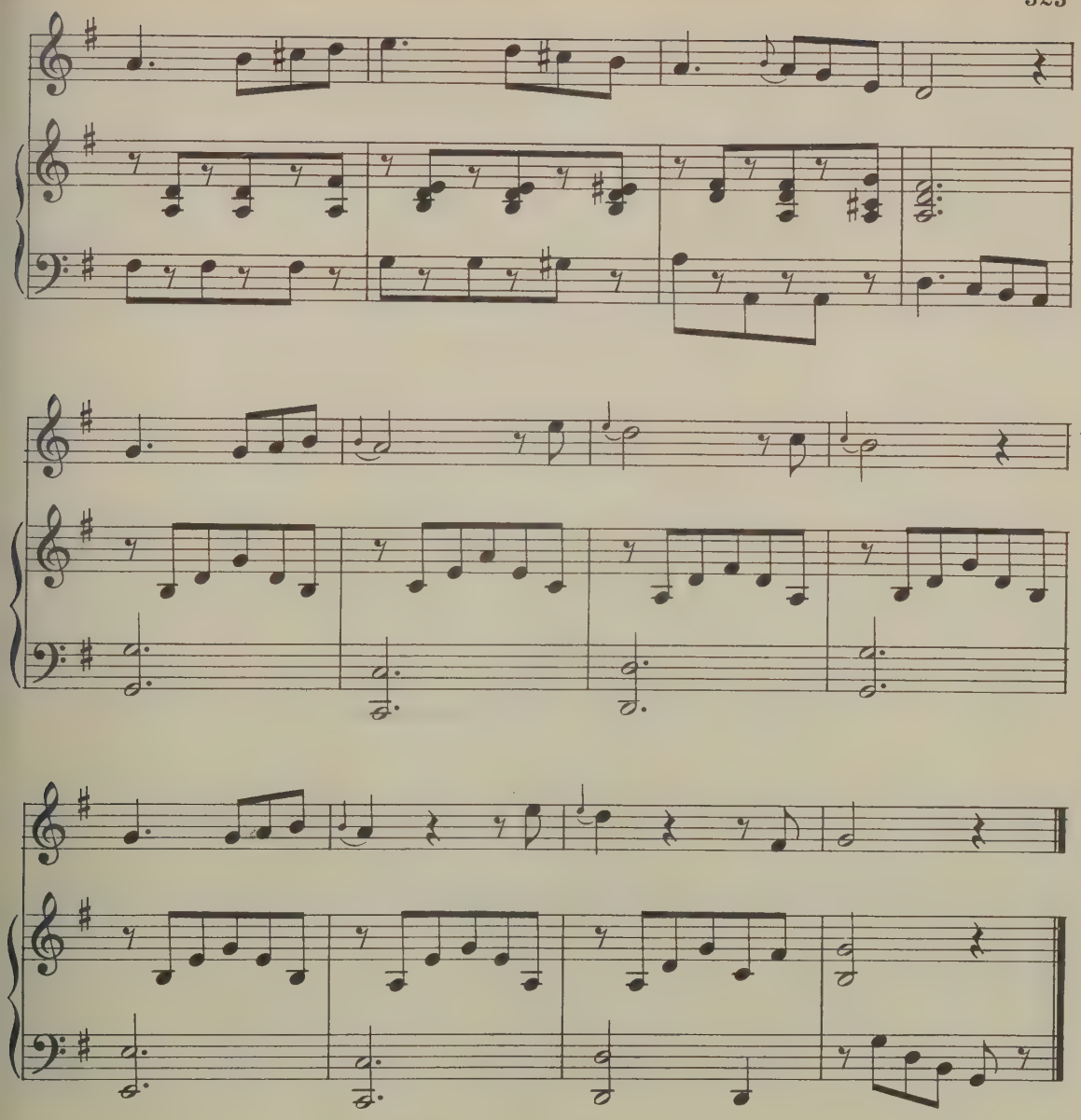
Vocalise 51: The Appoggiatura. In the second measure of this vocalise the appoggiatura has the value of a quarter note giving the same time value to the succeeding note; the same execution applies to the embellishment in the third measure. In the sixth, the appoggiatura, although printed as an eighth, becomes a quarter note, taking two-thirds of the value of the next note, a dotted quarter, giving to the latter only one eighth. In the tenth measure from the close the embellishment is executed as two sixteenth notes. The tieing of the last note of the sixth measure to the first in the following measure is virtually a syncopation.

On account of the use of repeated notes and the general style of this vocalise the Sieber syllables are best suited for its study. The usual rule is to begin with *da* and follow in order, *me*, *ni*, *po*, *tu*, *la*, *be*. Slurred groups and appoggiatura effects (considered as slurs) are to be sung to one syllable, although this is left to the discretion of the teacher.

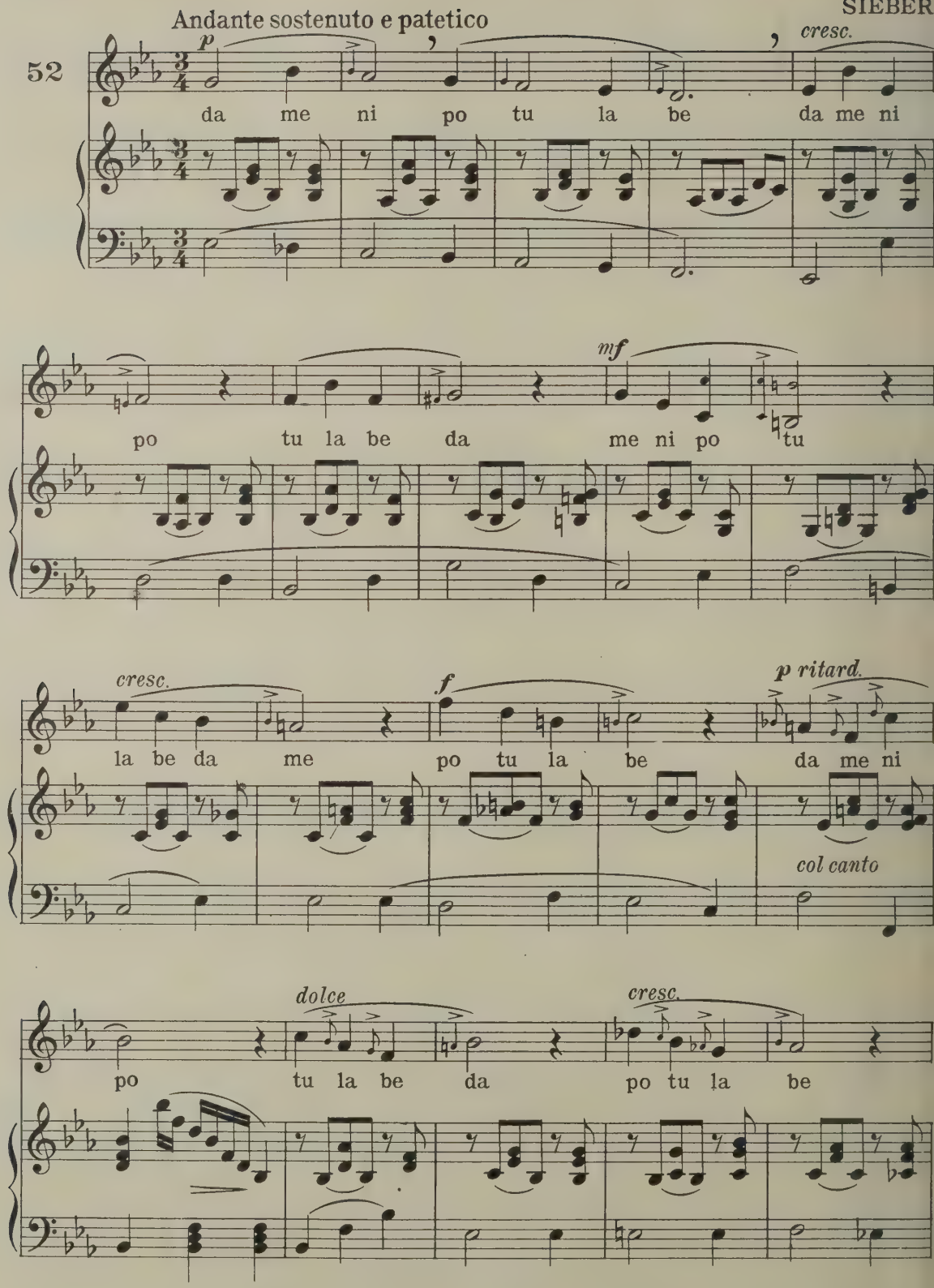
LEMOINE

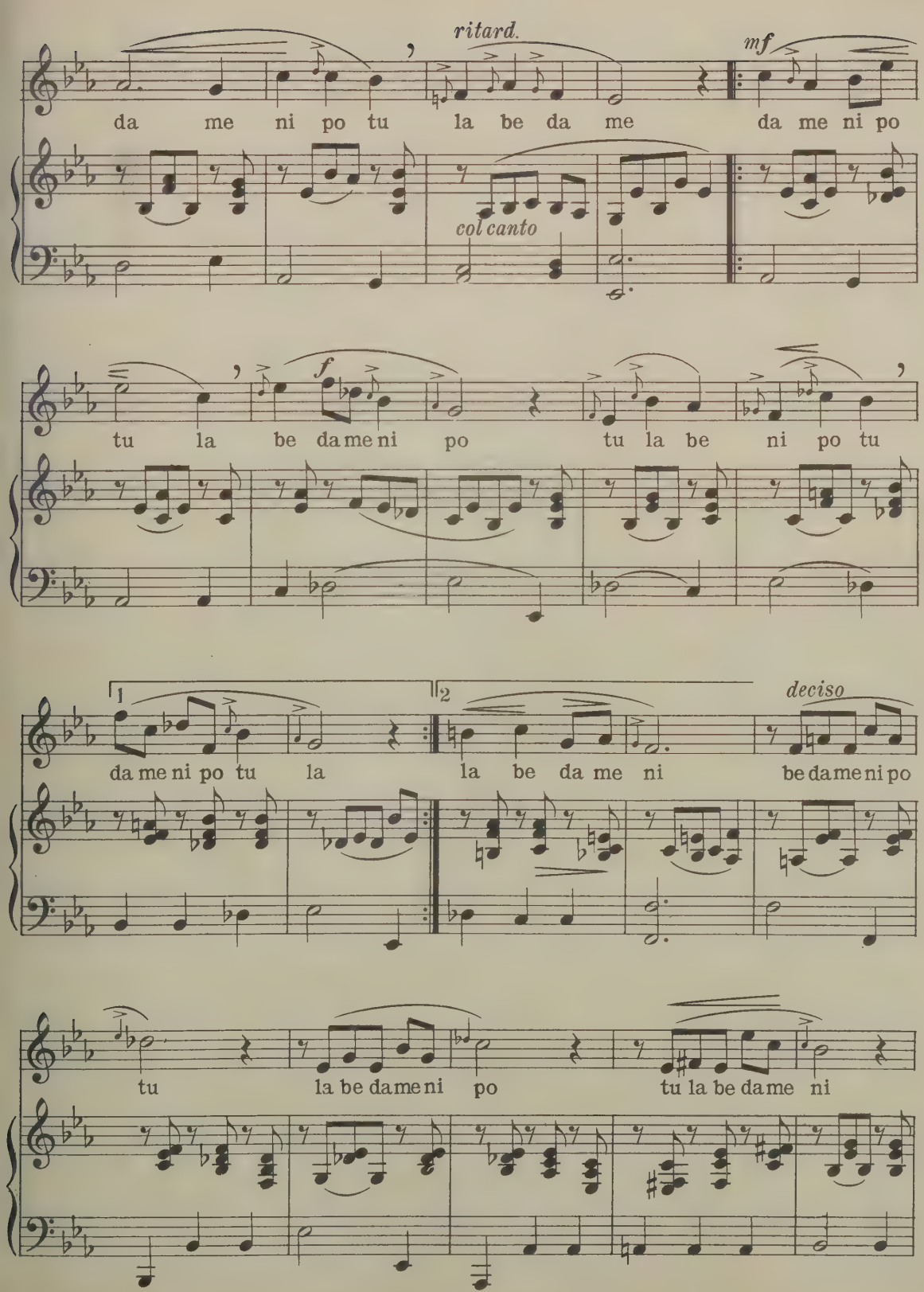


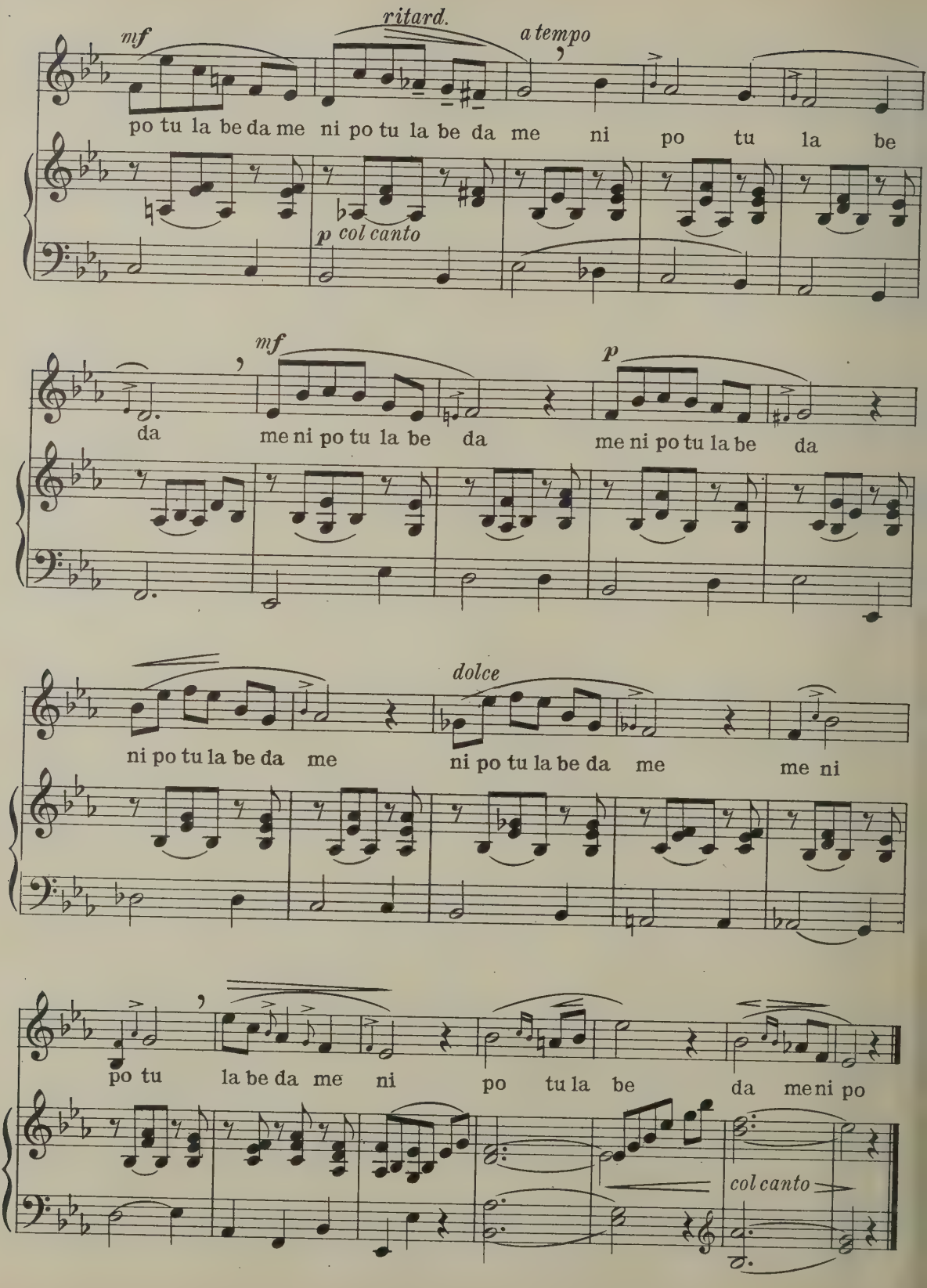




Vocalise 52: The Appoggiatura. This vocalise as much of the character of the older Italian songs ot in the opera repertoire, an effect which is, to a onsiderable extent, due to the frequent use of the ppoggiatura. According to the rule given for its xecution, the half note preceded by an appoggia- ura quarter, in the second and other measures, is endered as two quarters; in the fourth measure he quarter becomes a half, taking two-thirds of he time value of the dotted note which it precedes; the fifteenth, seventeenth, and similar measures the embellishment becomes two eighth notes; in the twenty-third measure the execution is that of six eighth notes. In the seventh measure after the repeated passage the pupil may find it advisable to practise carefully the interval of the augmented second, between E♭ and F♯ as well as the skip of the octave which follows. In the fourth and second measures from the last the two embellishing notes may be added to the two eighths to make four sixteenths and thus executed. Take this as a model for similar passages in other vocalises.


Andante sostenuto e patetico
52
p
da me ni po tu la be da me ni
cresc.
mf
po tu la be da me ni po tu
cresc.
la be da me
f
po tu la be
p ritard.
da me ni
col canto
dolce
po tu la be da
cresc.
po tu la be

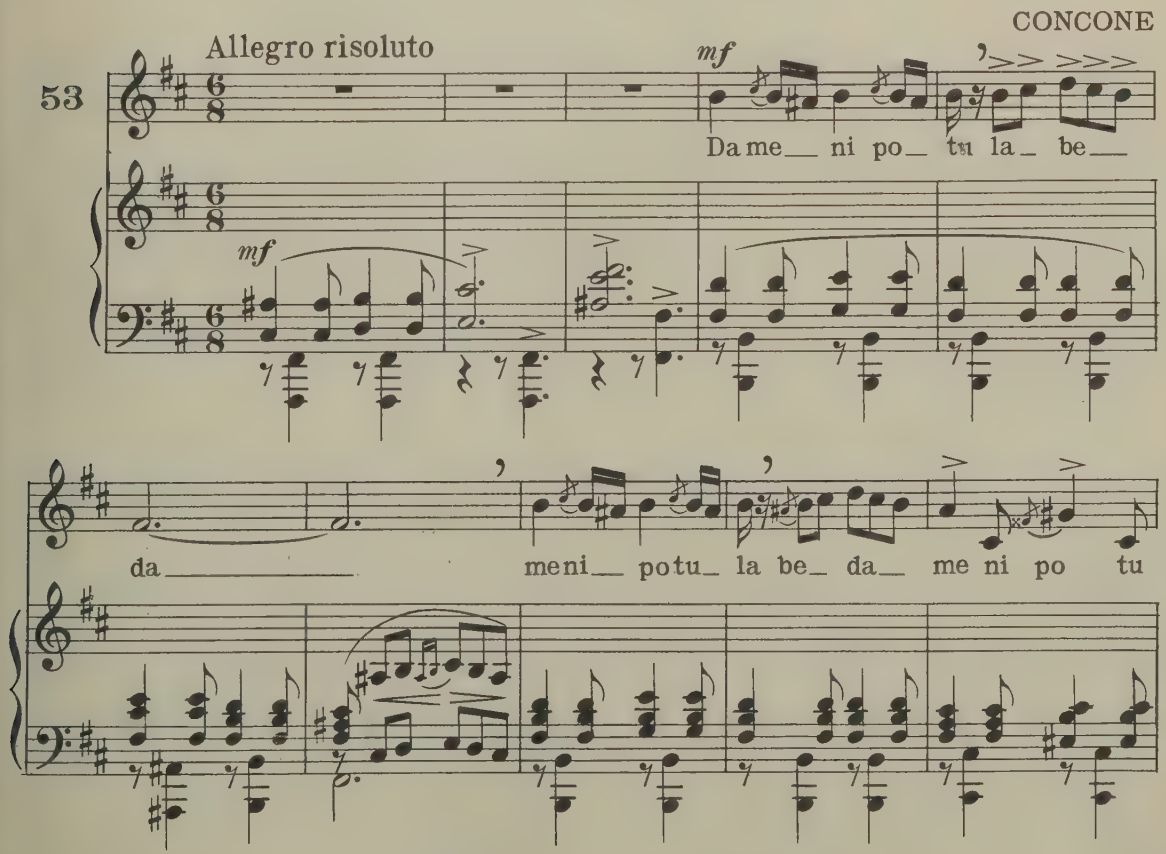

ritard.
mf
da me ni po tu la be da me da me ni po
col canto
f
tu la be da me ni po tu la be ni po tu
1
2
deciso
da me ni po tu la la be da me ni be da me ni po
tu la be da me ni po tu la be da me ni

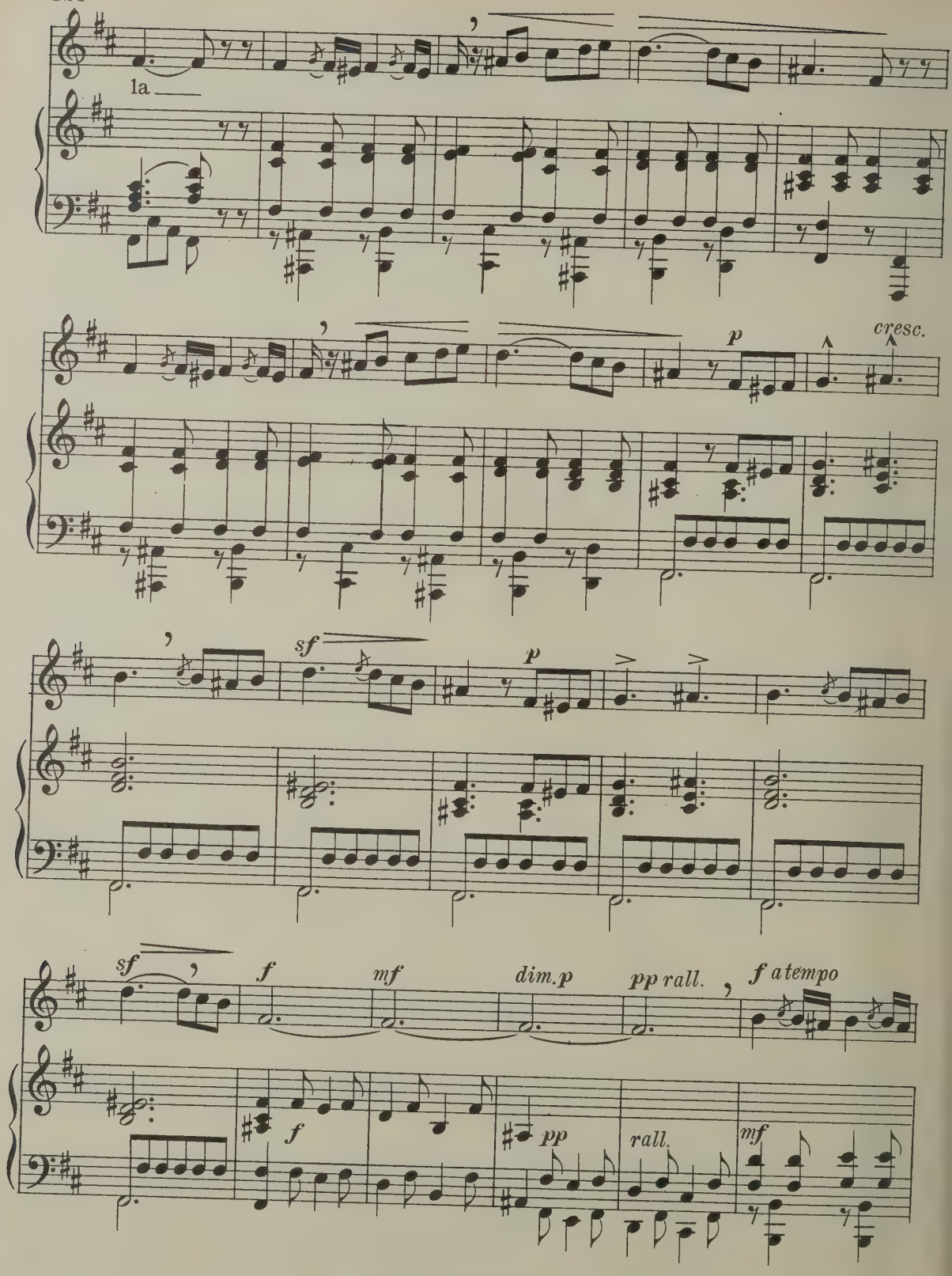

mf
ritard.
a tempo
po tu la be da me ni po tu la be da me ni po tu la be
p col canto
mf
p
da me ni po tu la be da me ni po tu la be da
dolce
ni po tu la be da me ni po tu la be da me me ni
po tu la be da me ni po tu la be da me ni po
col canto

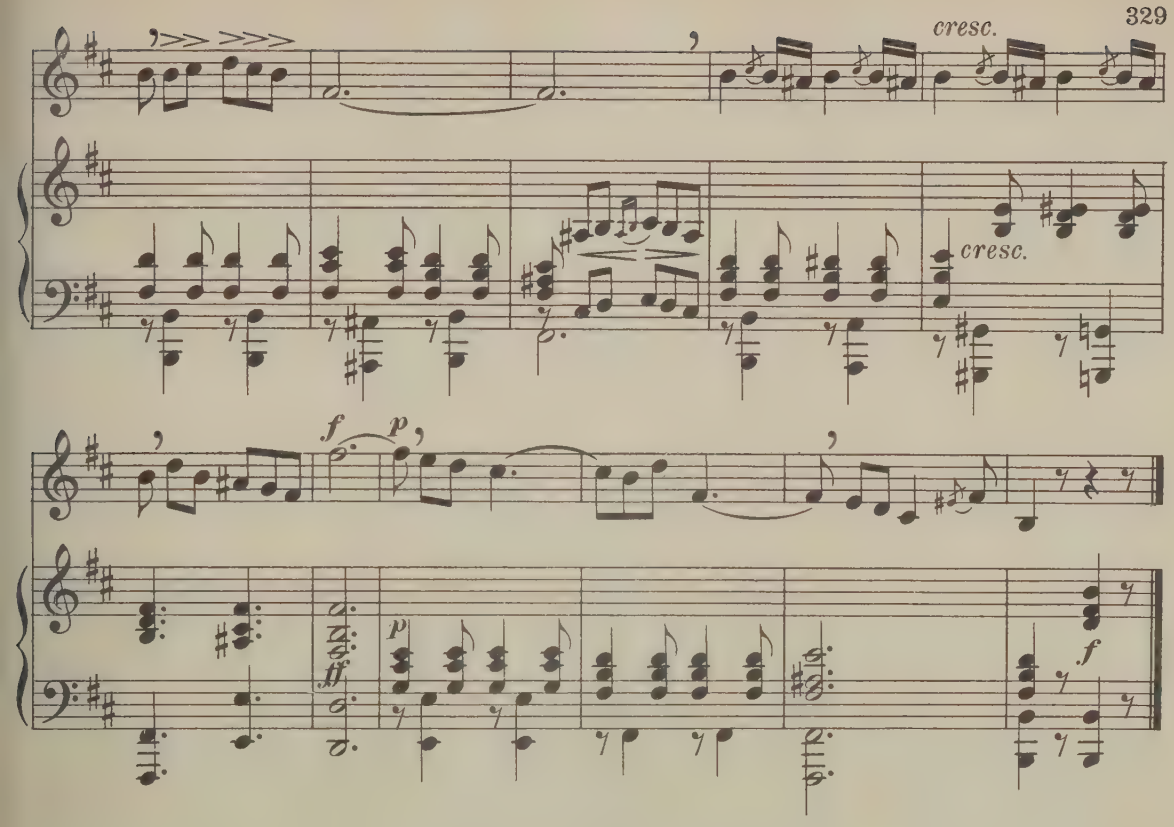
Vocalise 53: The Acciaccatura. This term means, literally, crushed, and formerly referred to a style of execution available only on keyed instruments in which an essential note of a melody is struck at the same moment with the note immediately below it the latter being instantly released and the principal note sustained alone. At the present time the term is applied to another closely allied form of ornamentation, the short appoggiatura. Whereas the long appoggiatura bears a fixed relation to the length of the principal note the short one is performed so quickly that the abbreviation of the following note is scarcely perceptible. There is also a difference between the two kinds in the matter of accent: the long appoggiatura is always made stronger than the principal note, while in the case of the short one the accent falls on the principal note itself. Some musicians claim that all appoggiaturas should be accented, but it is evident that a note which passes so quickly as the acciaccatura can scarcely receive any effective accent, thus transferring the practical accent to the principal note. A result of this view is that in the majority of cases the time value of the acciaccatura is taken from the preceding note. This is the execution taught by many instructors of the present day.

In the twentieth measure of Vocalise 53 the student has the unusual interval of the augmented second to sing, one which occurs diatonically between the sixth and the seventh of the harmonic minor scale. The long sustained F♯ in the middle of the vocalise is a fine effect in shading from *forte* to *pianissimo.*

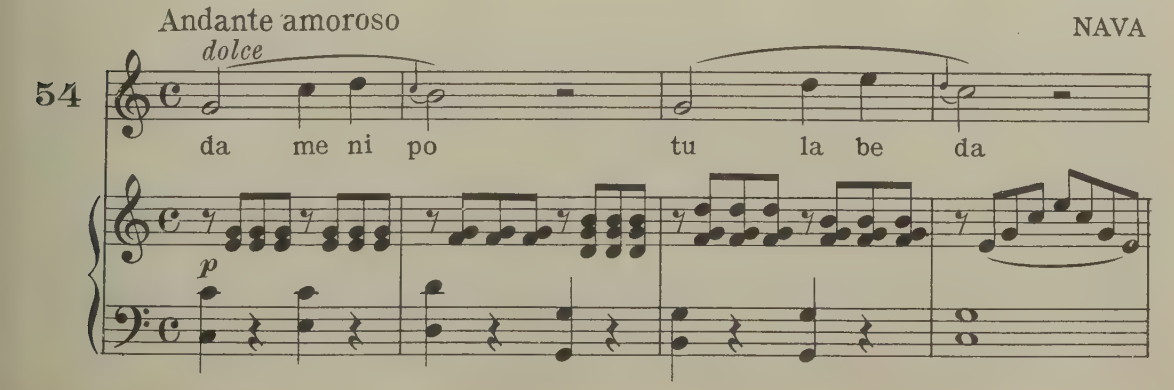
The markings given are merely suggestions for the necessary shading. The transition from one degree to the next is to be gradual. Naturally this calls for careful management of the breath, and this means conscious attention to the physical means for controlling the breath. As the will demands less and less volume of tone the vocal organs obey. But this decrease of breath-pressure does not mean a relaxing of control. Students are apt to feel that a very soft tone requires less effort than a louder one. This is true, in a way. But the balance between breath-pressure and the muscular tension of the organs is just as definite in the one as in the other. Generally one must be more careful in producing a very soft tone.

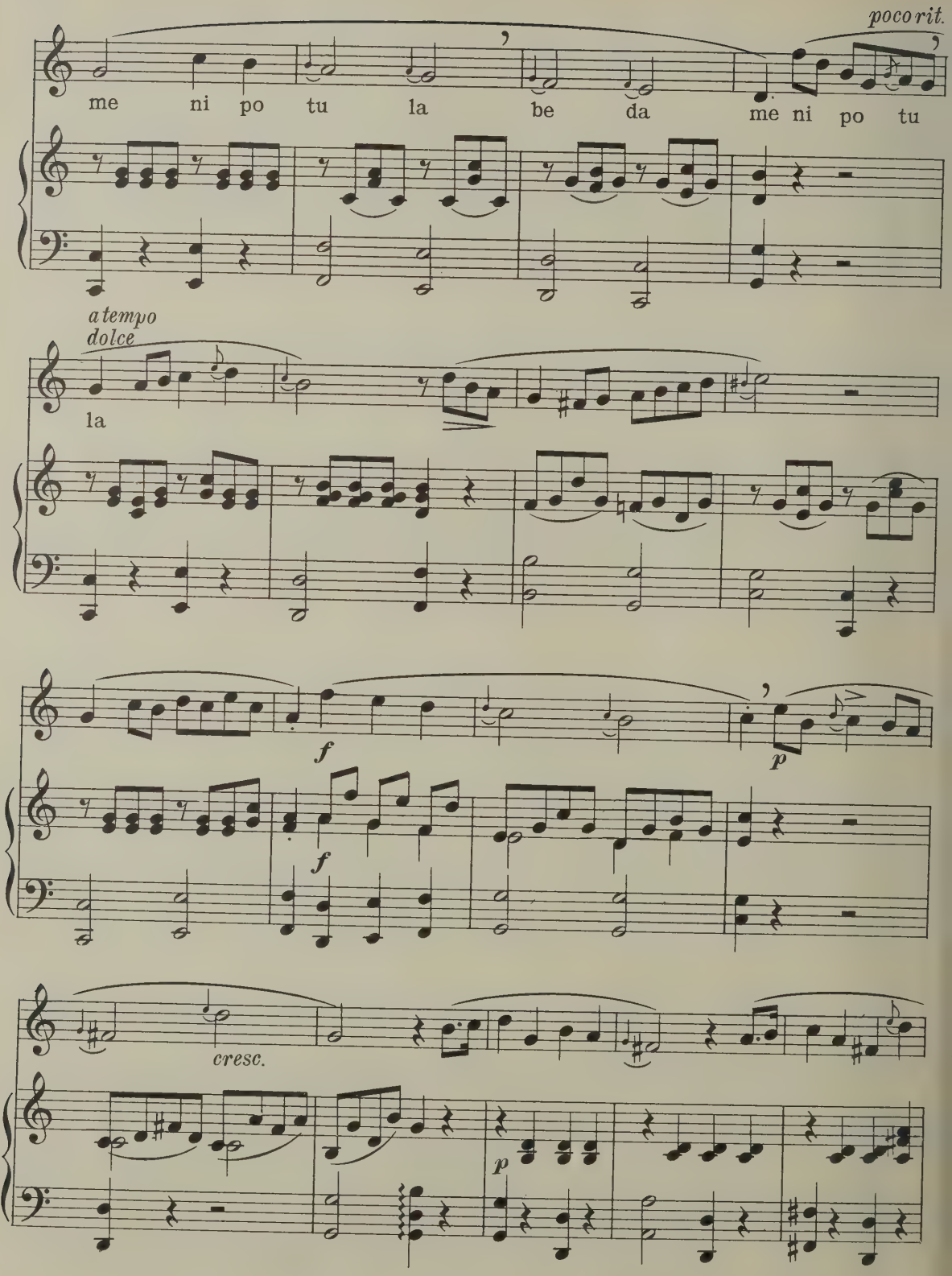


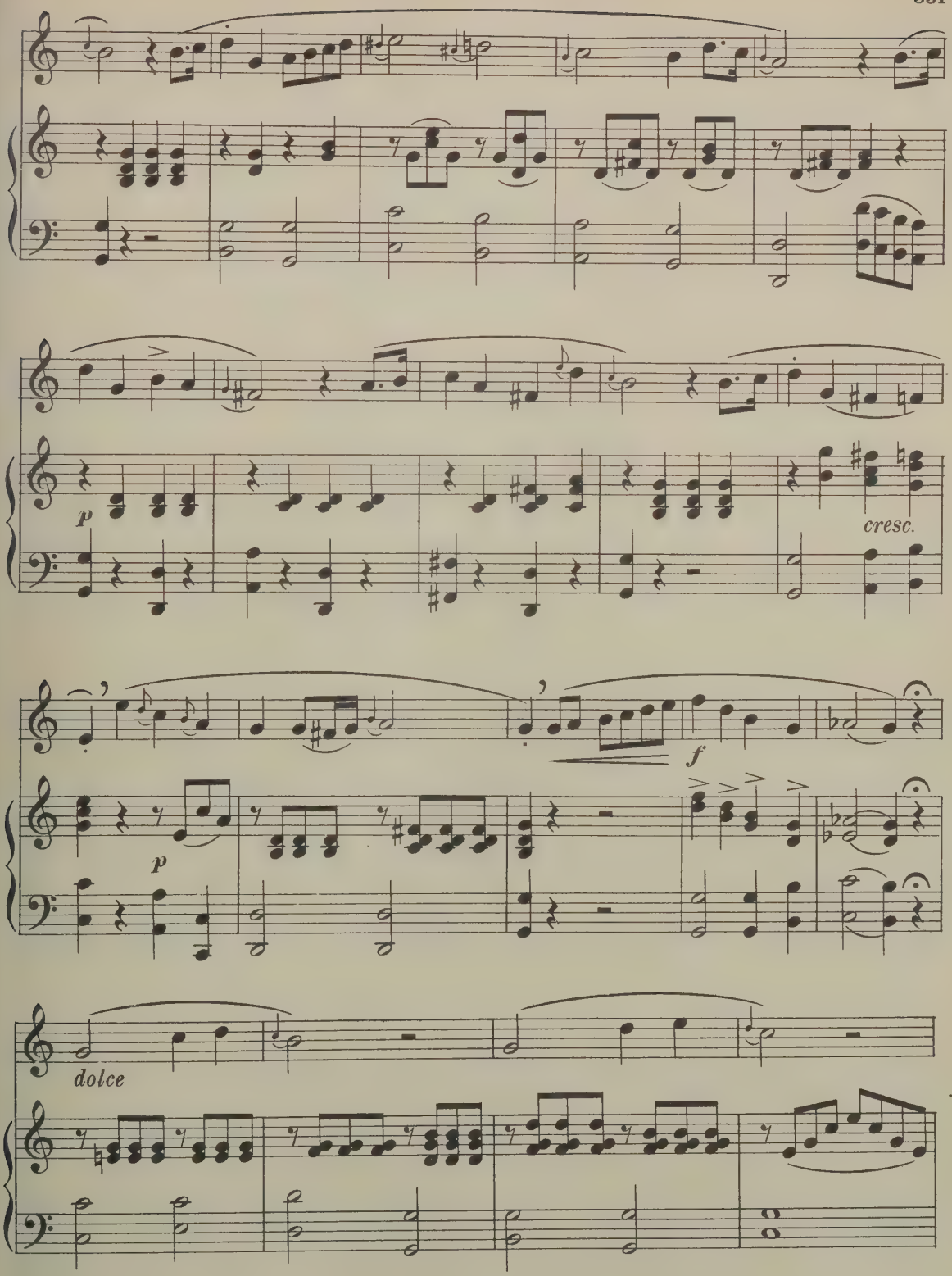

la
p
cresc.
sf
p
sf
f
mf
dim.p
pp rall.
f a tempo
f
pp
rall.
mf

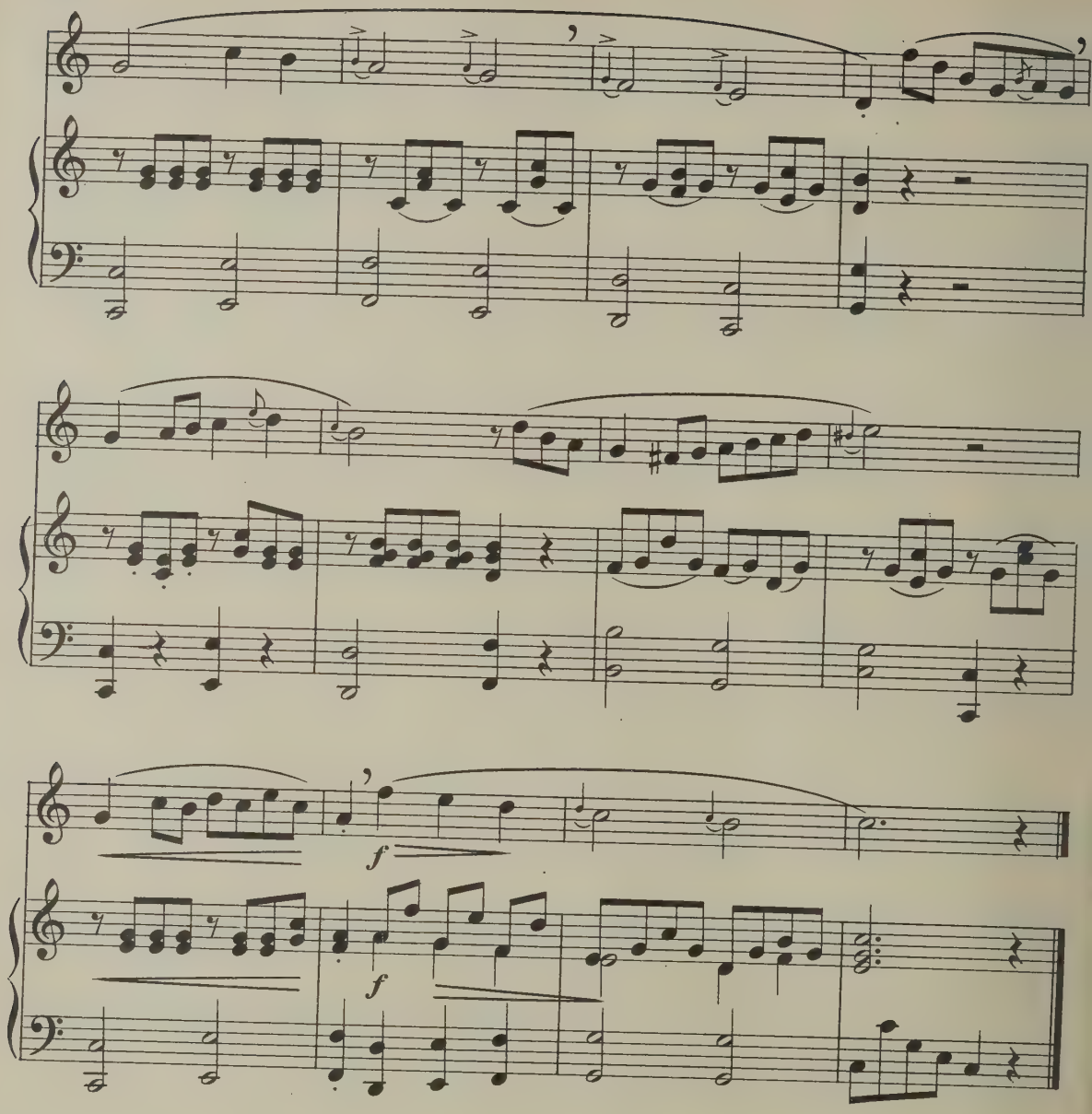


Vocalise 54. This vocalise includes several points for study, such as the long grace note (appoggiatura) of which examples are in the second and the fourth measures, in which the time value is that of a quarter note; in the ninth measure in which, following the rule of taking half the time value of the succeeding note, it is sung as an eighth. In the eighth measure the grace note is the short form (acciaccatura) which usually takes its time value from the preceding note; in this case a thirty-second will about express the correct proportion. Another item for study is that of sustained, cantabile style. *Andante amoroso* means slowly and in the style of a love song. The lyric quality is to be prominent, in fact one can imagine this as an air in an opera. Sing it with various vowels, and with a change of vowel or syllable, especially when notes are repeated as in the sixth and seventh measures. When vocalized the repeated note is attacked by a slight motion of the diaphragm, not by a contraction of the throat. The ideal for this number is a continuous flow of rich, sustained tone from the beginning to the end of a phrase, like that of a violin under the bow of a master player.

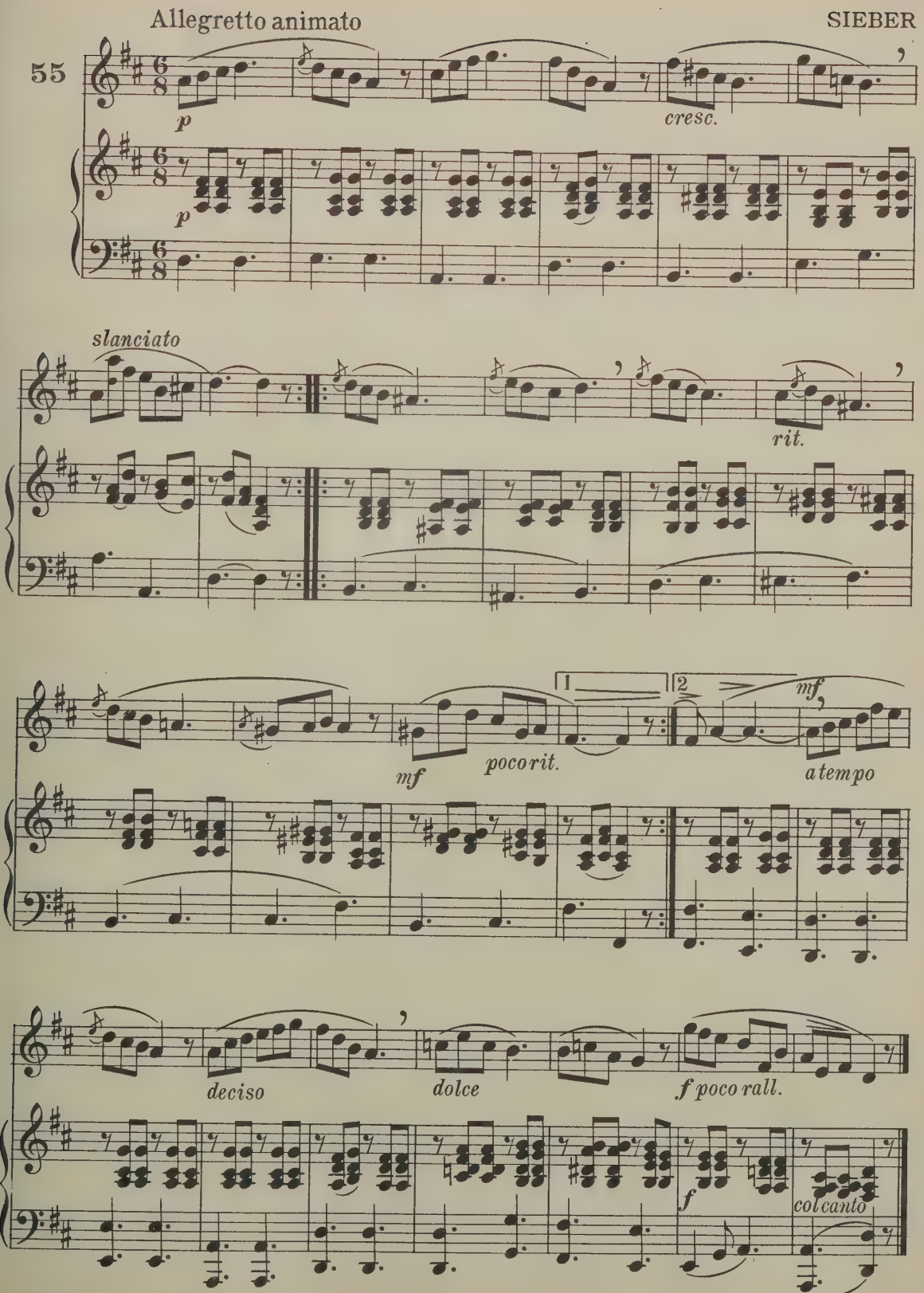



poco rit.
me ni po tu la be da me ni po tu
a tempo
dolce
la
f
p
f
cresc.
p


p
cresc.
f
p
dolce

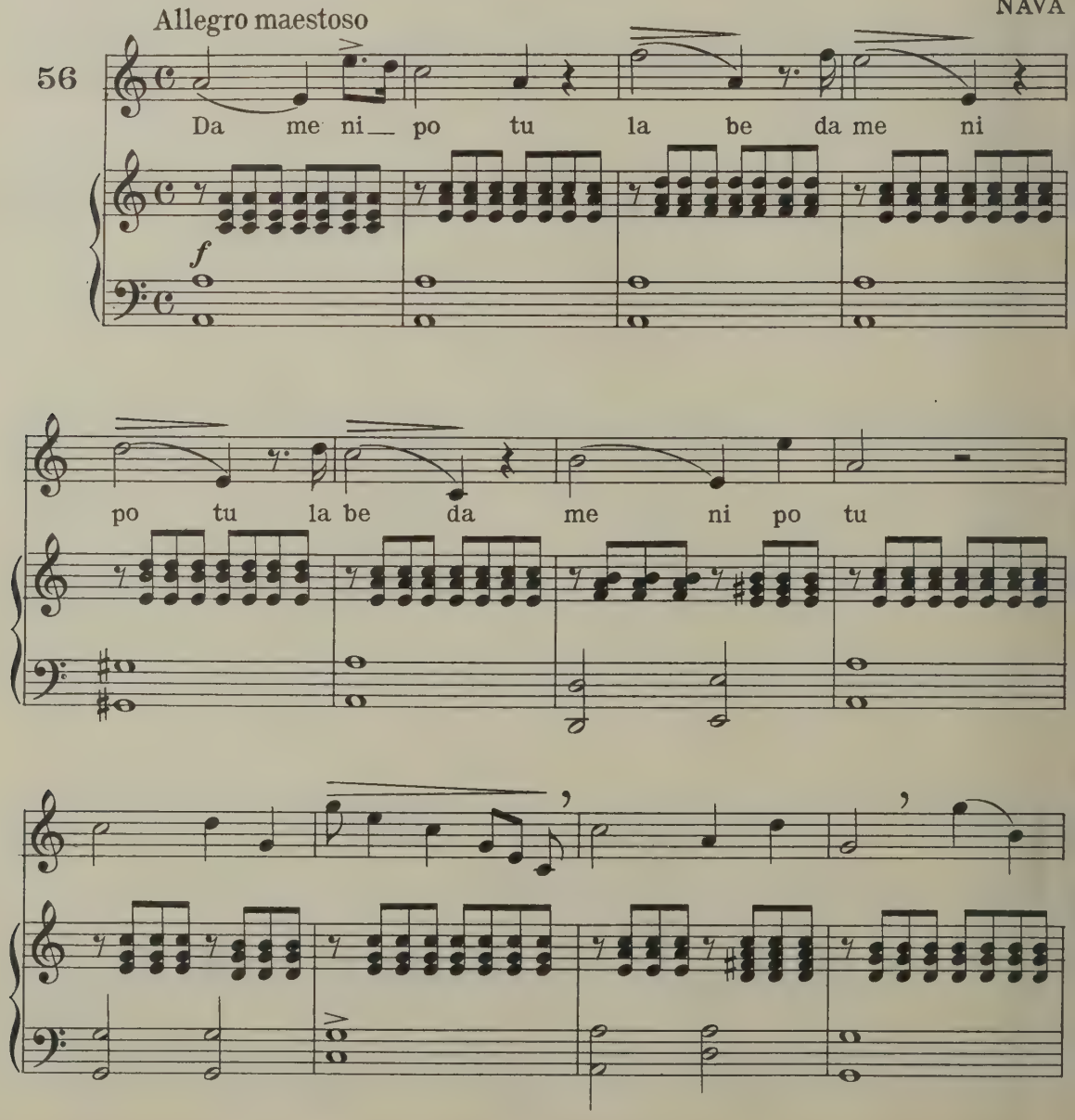


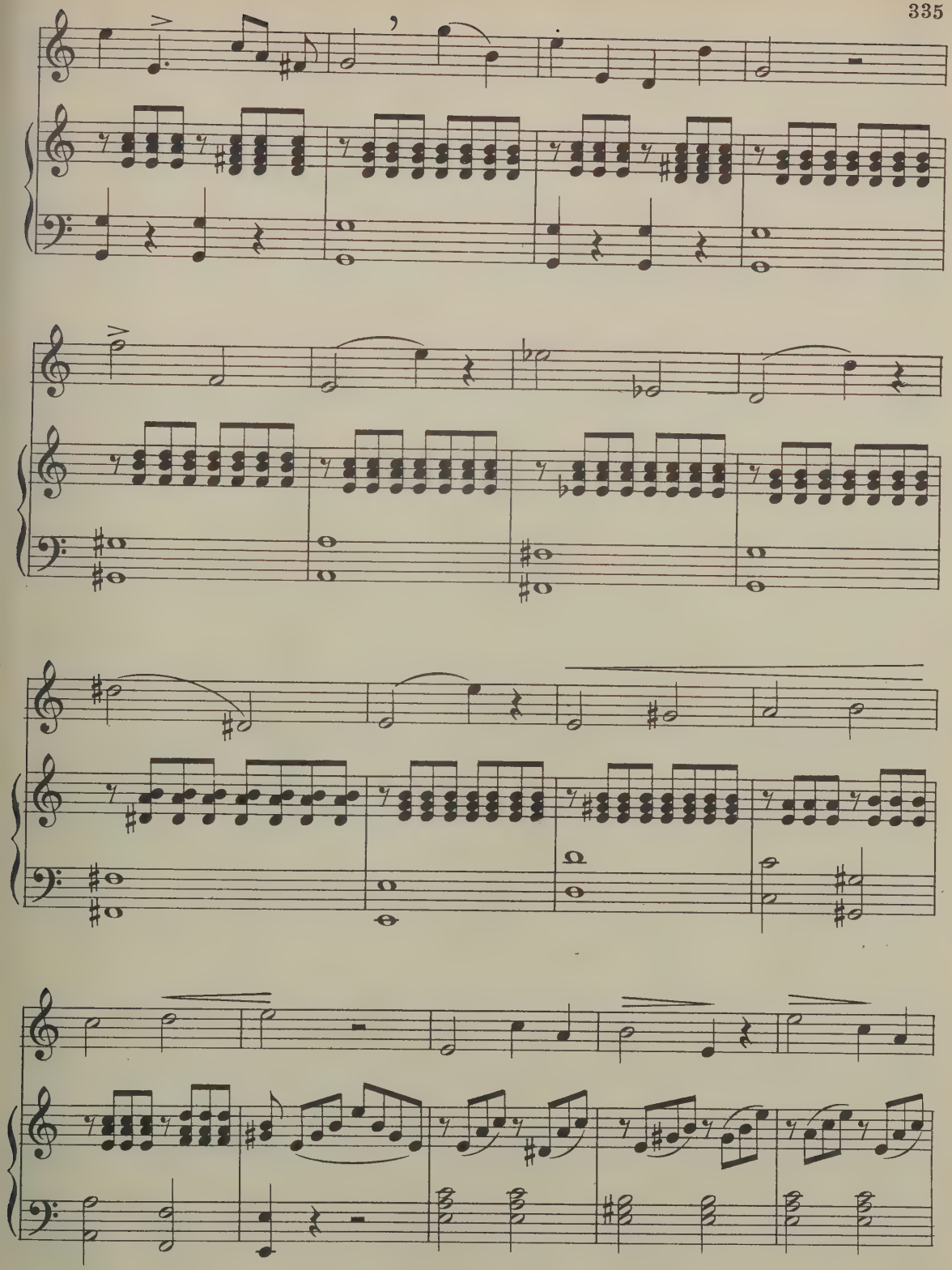
Vocalise 55. In this vocalise the principal problem is the execution of the acciaccatura, and a legato rendering of the various phrases. The *allegretto* movement will give this about the same rhythmic effect as a light waltz movement, an idea which the accompaniment figure also suggests; a smooth, flowing effect is to be prominent. The composer has indicated several points in delivery which the student is to observe: 1. *Slanciato*, which means impetuously, suggesting not only more tone power, but an increase in the tempo equivalent to an *accelerando*. 2. *Deciso*, which means with decision, firmly, and suggests a little more energy, not force of tone. The sustained A, in the second ending, is started rather softly, as following a *diminuendo*, the tempo retarded, and the tone working up again to a *mezzo-forte* when the first theme again appears. The last phrase can be sung with a noticeable *rallentando* and broad, sustained tones, but not pronounced accents. Sing with a change of vowels and the Sieber syllables.

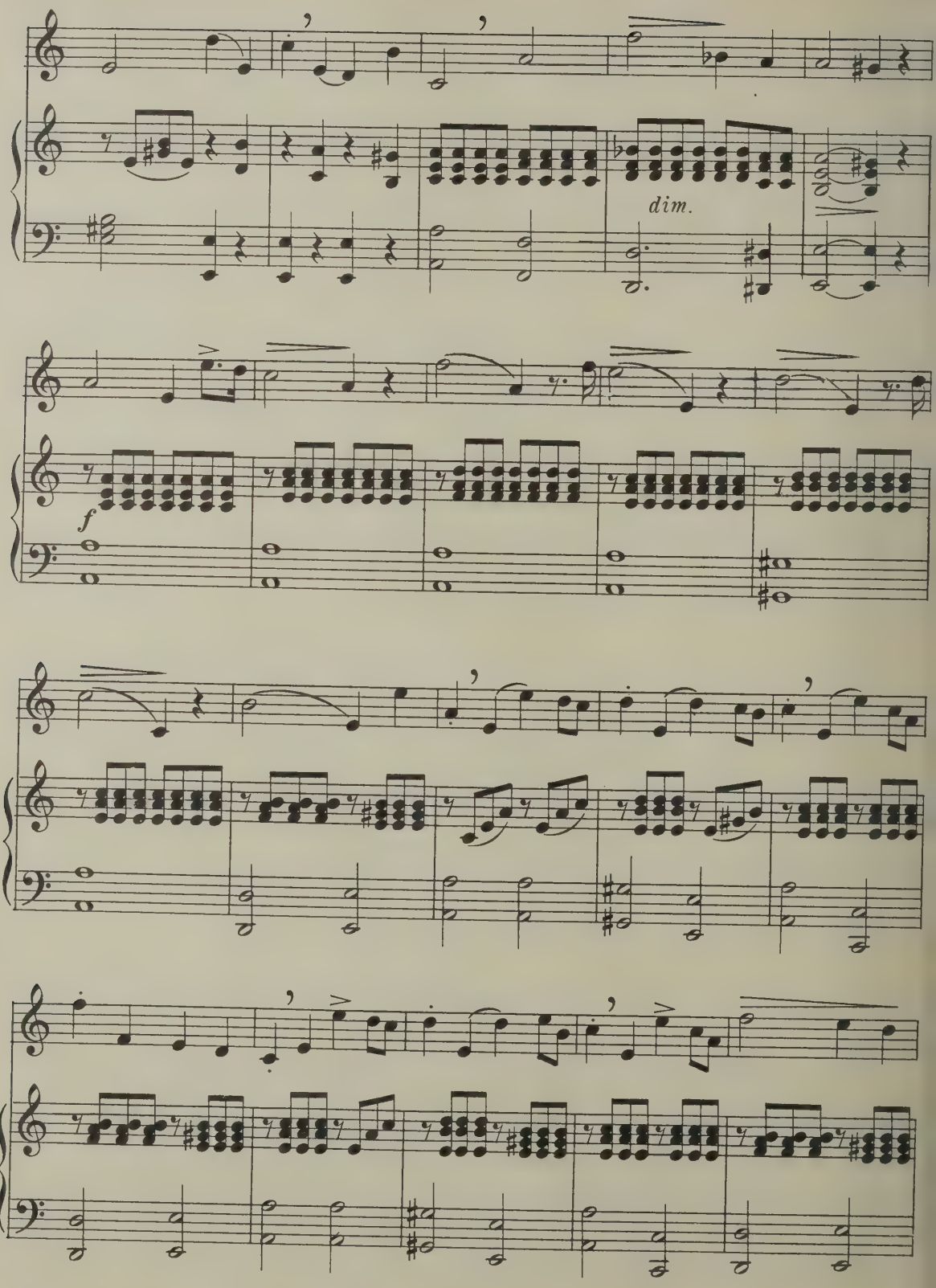

Allegretto animato
55
p
p
cresc.
slanciato
rit.
1
2
mf
mf
poco rit.
a tempo
deciso
dolce
f poco rall.
f
col canto

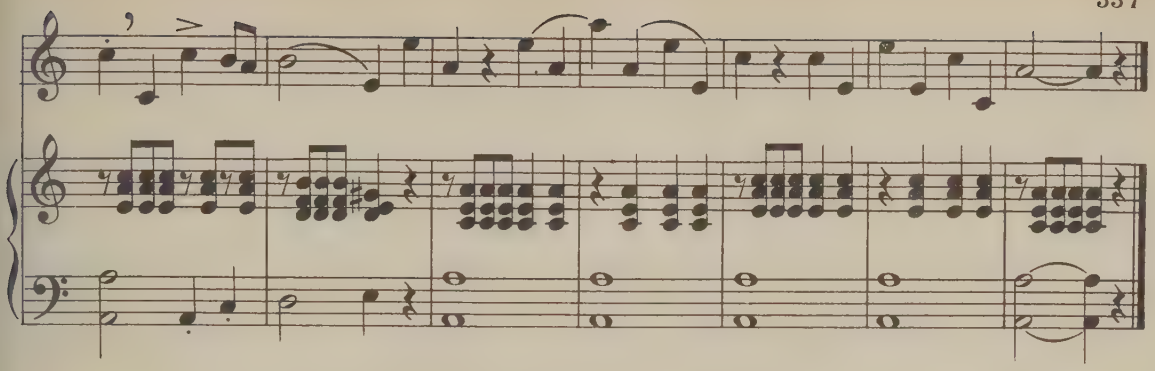
Vocalise 56. Two problems stand out most prominently in this vocalise, the portamento and the skip of the octave. The slur connecting two notes, as in the first, third, fourth, fifth, and other measures, marks the use of the portamento. The downward skip of the octave is especially helpful in blending two registers. In the last sixteen measures the student will find it necessary to sing slowly at first to secure correct intonation because of the frequent wide skips in succession. Notice that breath is marked to be taken after a staccato note, as in the thirteenth and fifteenth measures. This breath will probably be a "half breath" taken through the mouth.

In the section on breathing it was stated that in singing the breath is more frequently taken through the mouth than through the nose. The necessity of mouth-breathing is apparent when one considers how frequently the breath must be taken in very quickly in order not to make a break in the rhythmic flow. This suggests the value of the "panting" exercise suggested among the list of breathing exercises. This quick, effective action of the diaphragm is necessary in singing, especially in music in the florid style. Quick breaths are not deep but are what are generally known as "half-breaths."





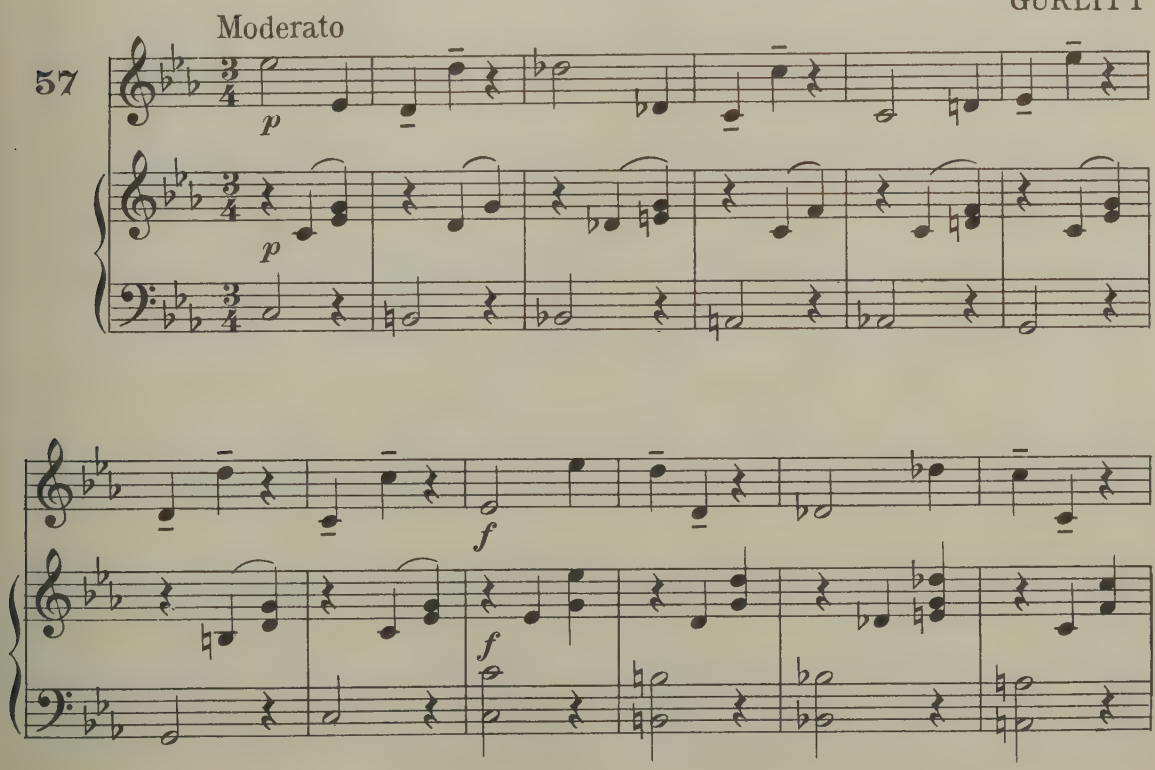

dim.
f

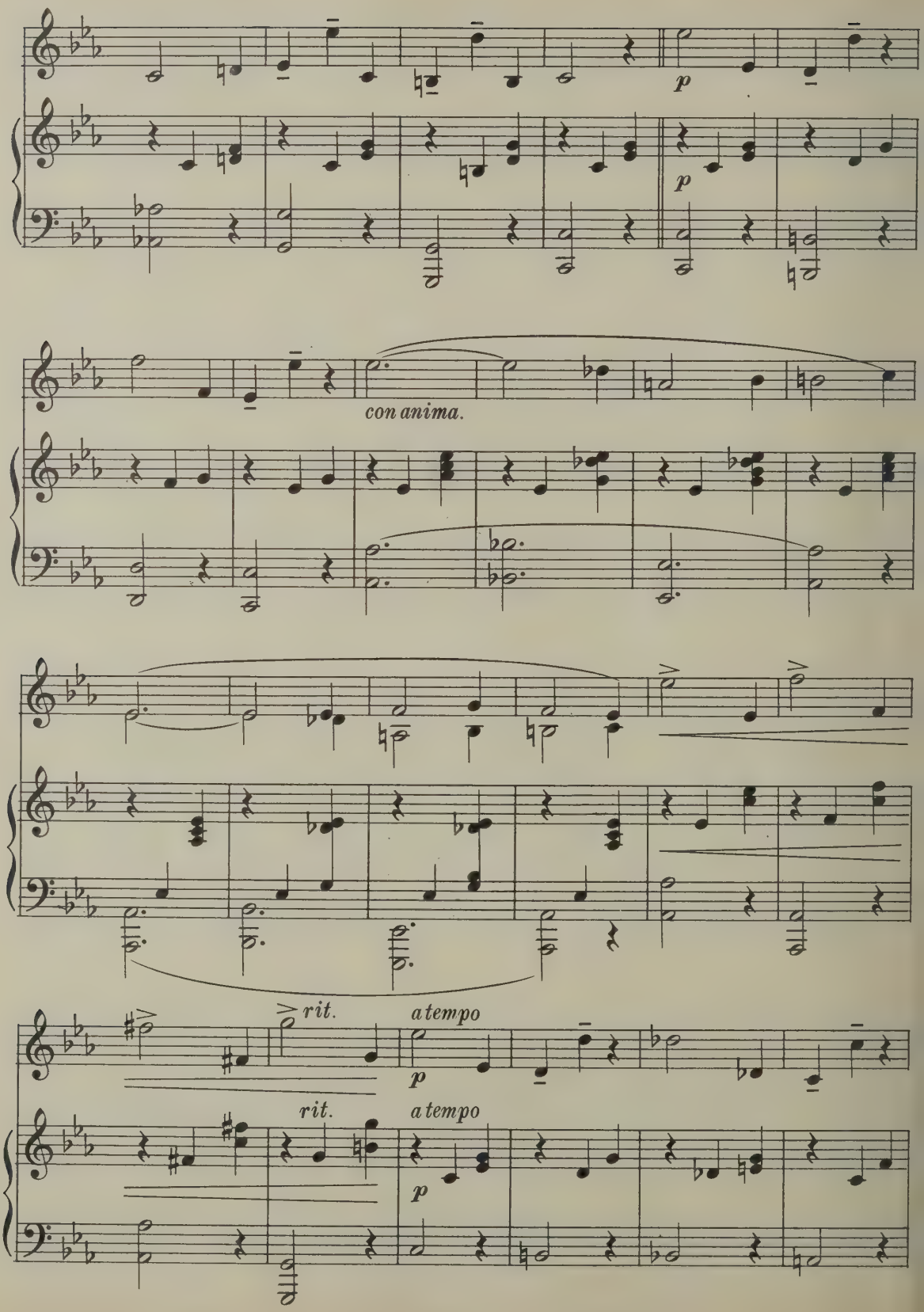


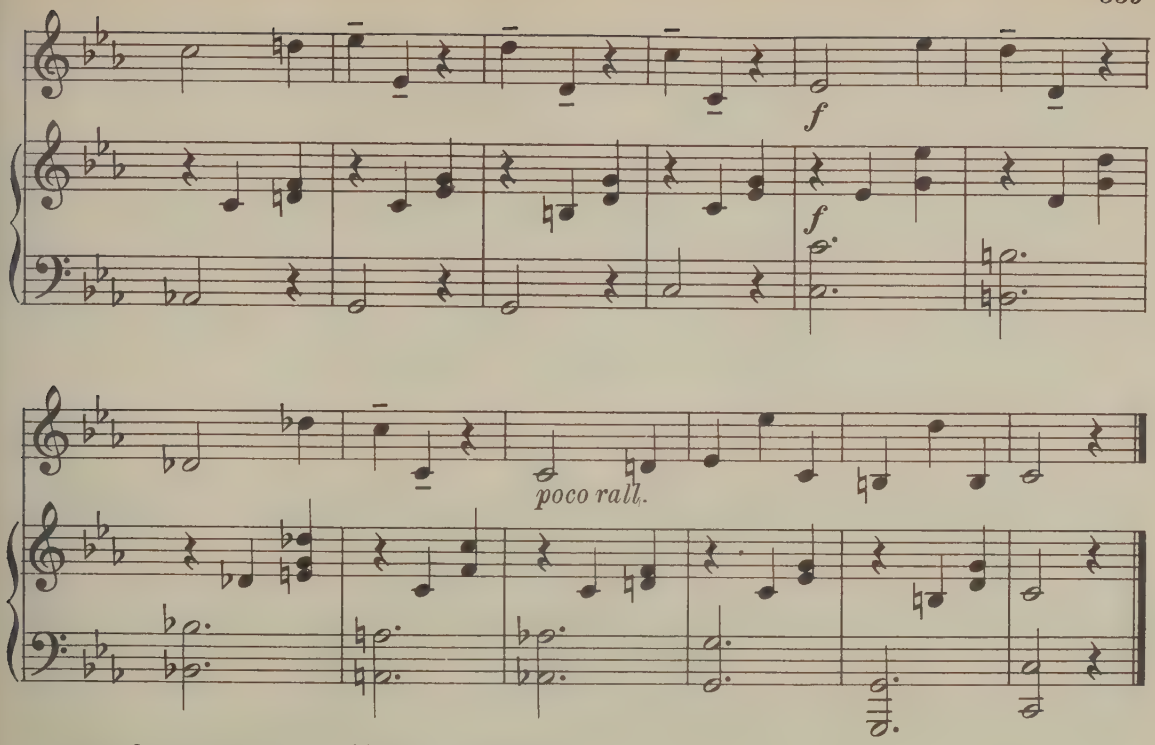
Vocalise 57. Wide skips, of an octave and a tenth, form the main material of this vocalise, with an added interest in the chromatic quality of the progressions. Careful study is plainly necessary if the notes are to be sung in tune. The old-fashioned way of practising, a short phrase at a time, will be the most satisfactory in learning this number. For example take the first four measures as a unit so as to get the change from D to D♭ in the passage; the same applies to the inversion of the intervals in measures nine to twelve. Measures fourteen and fifteen with the skip of a tenth, E♭ to C and B to D, will also require separate practice. The phrase which occupies measures twenty-one to twenty-four is to be given with full broad tones; the next four-measure phrase is to be used as follows: The upper notes for voices unable to reach the low A (available for altos and baritones). The crescendo marked for the phrase beginning with measure twenty-nine is to be a broad, powerful one and lead to a *forte* degree on the high G. Note the execution called for on certain quarter notes, as in the second measure, a solid tone with a slight accent, such as one often hears in violin music when the bow is drawn rapidly and with some force across the string.

GURLITT

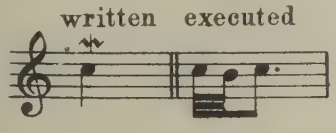
57 Moderato




p
p
con anima.
rit.
a tempo
p
rit.
a tempo
p

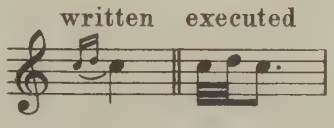


Vocalise 58: The Mordent. This is an important ornament in music. The original form consisted of the rapid alternation of a written note with the note immediately below it, thus:



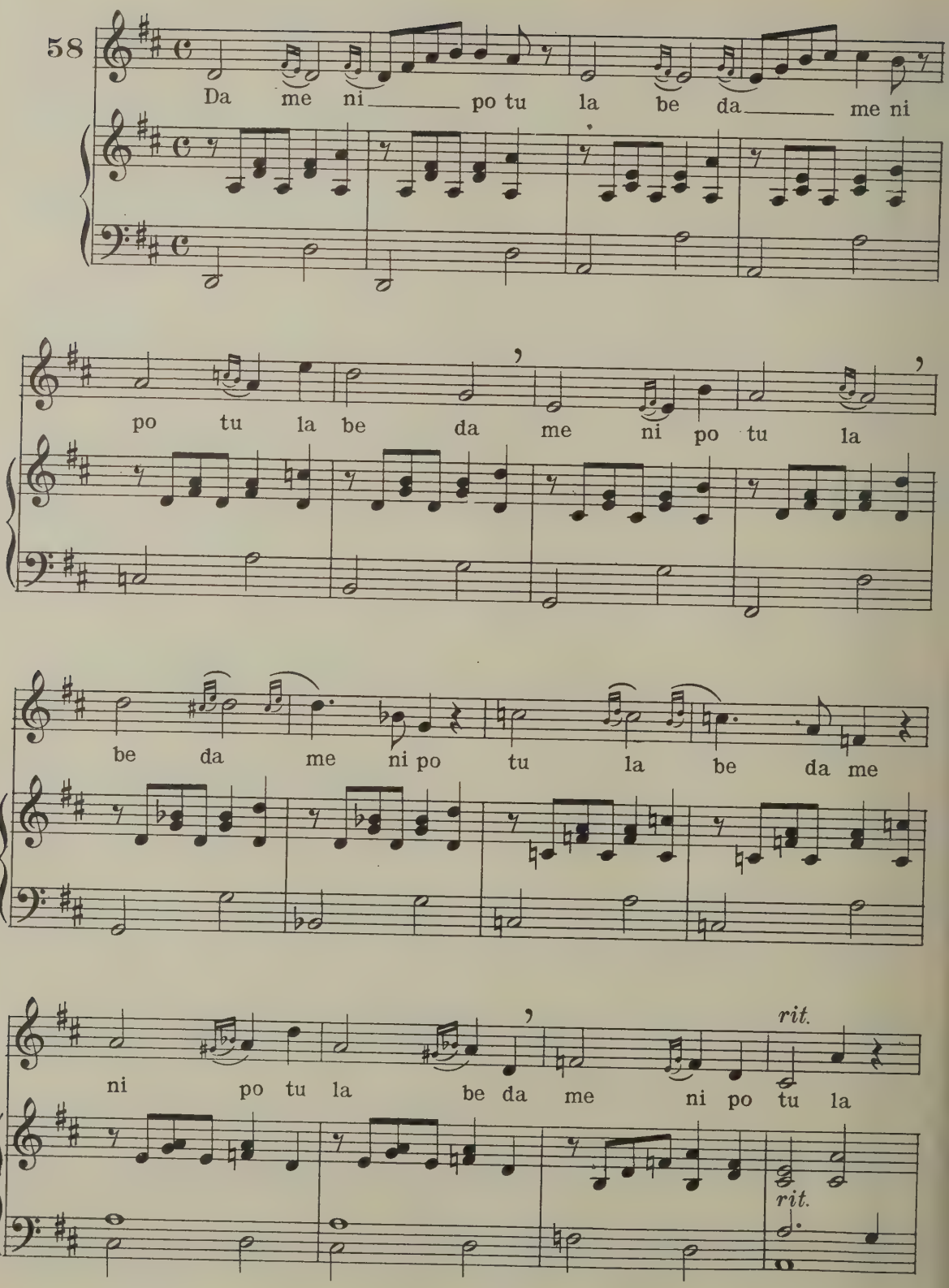
Those who have heard elderly persons sing some of the old folksongs and especially church or psalm tunes will recognize the effect of the mordent as one that is really natural to the human voice in singing. In principle it is simple, merely an attack in a definite pitch and a sort of "quiver" introducing the diatonic degree immediately below.

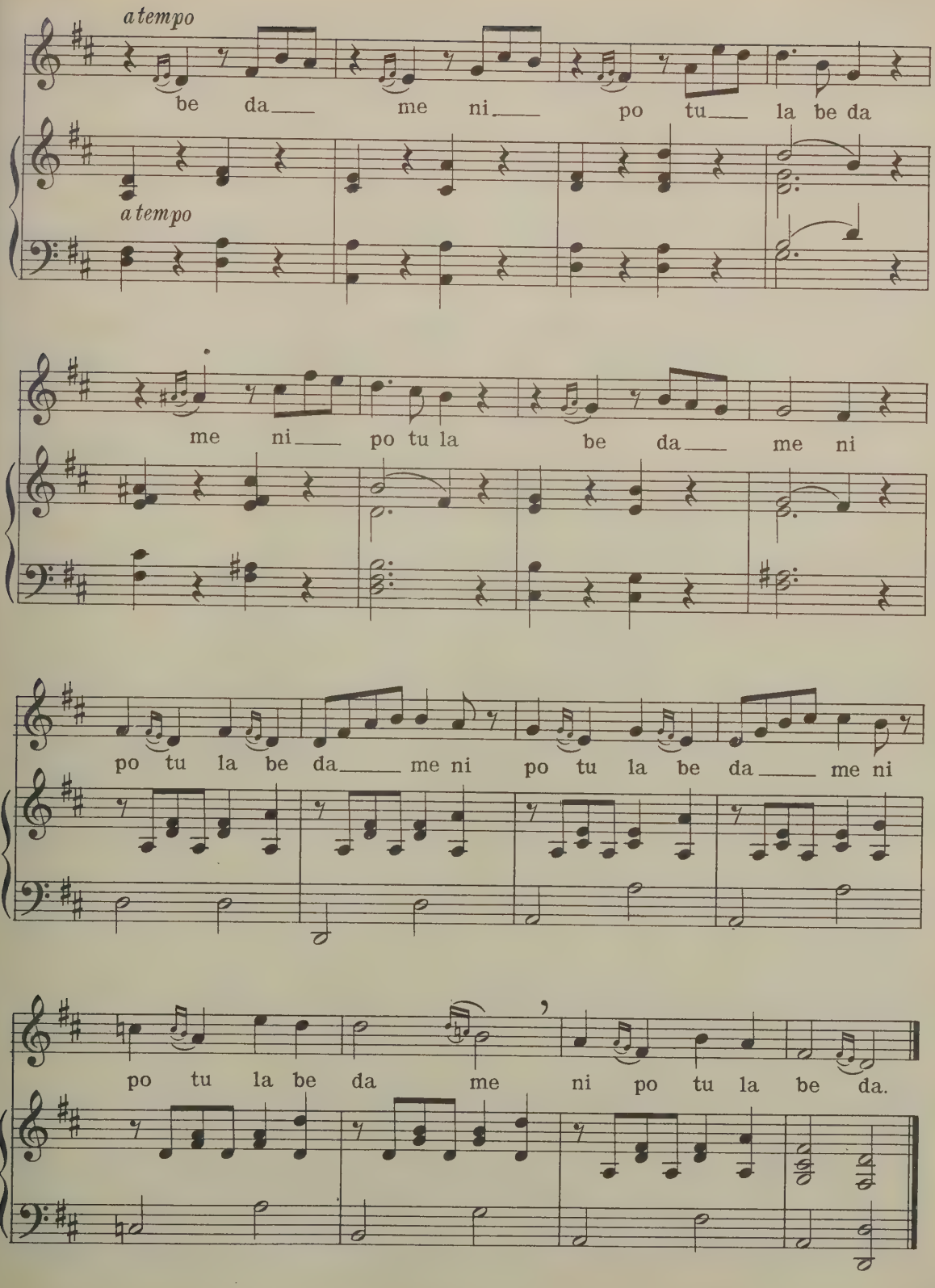
A double mordent is sometimes used in the older instrumental music, but probably not in any of the vocal music the student is likely to meet. The mordent begins and ends with the principal note, and is played with great rapidity, occupies a part of the value of the written note, and is never introduced before it. A variety of this ornament was known as the inverted mordent; it consists of three notes, rapidly executed, the auxiliary note being one degree above the principal note, instead of below it—hence the name, inverted. At the present time this form is the one most generally understood by the term mordent, and is much more frequently used than the old and properly called mordent:



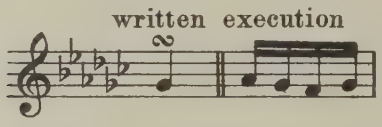
In this exercise the embellishment used in the first measure is a double arpeggio; the time value comes from the preceding note, but the embellishment is sung to the syllable set to the note which follows. Another form of this double arpeggio is in the ninth measure. In the seventh, seventeenth, and later measures, are examples of the inverted mordent, commonly known, as we have just said, as the mordent.

The embellishment of a melody by means of neighboring tones is a characteristic of oriental vocal music, and is especially marked in gypsy music. An illustration of this style of music is found in Liszt's "Hungarian Rhapsodies." It is easy to understand how this decorated style originated and was developed. Most of the older tunes consisted of moderate time value. To give these slow moving melodies more agitation and more emotional quality singers introduced the custom of embellishing them with all sorts of what we now call grace notes. These were indicated by various signs such as that of the mordent and the inverted mordent in use to-day. The first note of the mordent, the same as the principal note, is sung on the count.


58
Da me ni po tu la be da me ni
po tu la be da me ni po tu la
be da me ni po tu la be da me
ni po tu la be da me ni po tu la
rit.
rit.

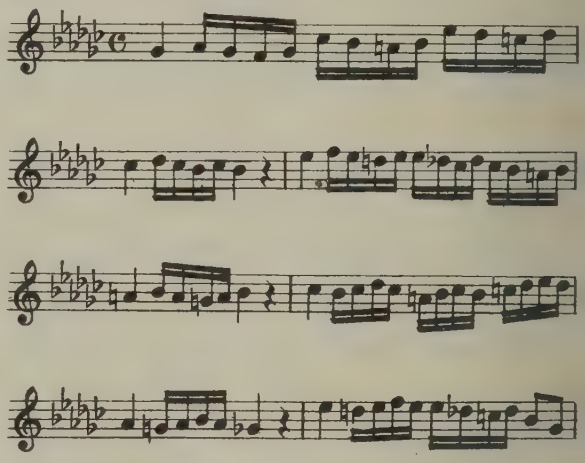

a tempo
be da me ni po tu la be da
a tempo
me ni po tu la be da me ni
po tu la be da me ni po tu la be da me ni
po tu la be da me ni po tu la be da.

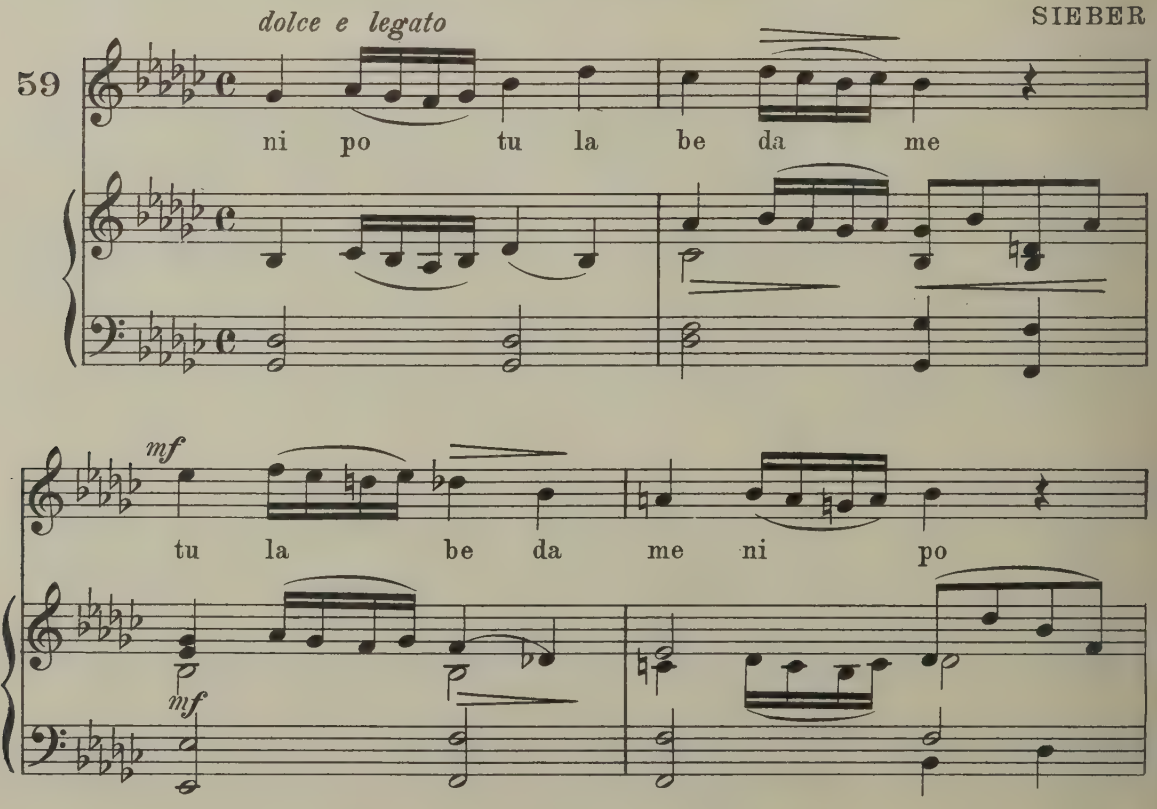
Vocalise 59: The Turn. This short vocalise, selected from Sieber's well-known "Eight-Measure Vocalises," is devoted to a presentation of the gruppetto or turn which is composed of four notes, namely, the note next above the written note, the written note itself, the note below, and the written note again. The written note is called the principal note of the turn, and the others are termed respectively the upper and lower auxiliary notes. In this vocalise the turn is printed in full; the principal note would be G♭, the upper auxilary note is A♭, and the lower is F. If the usual sign were used it would be written thus:

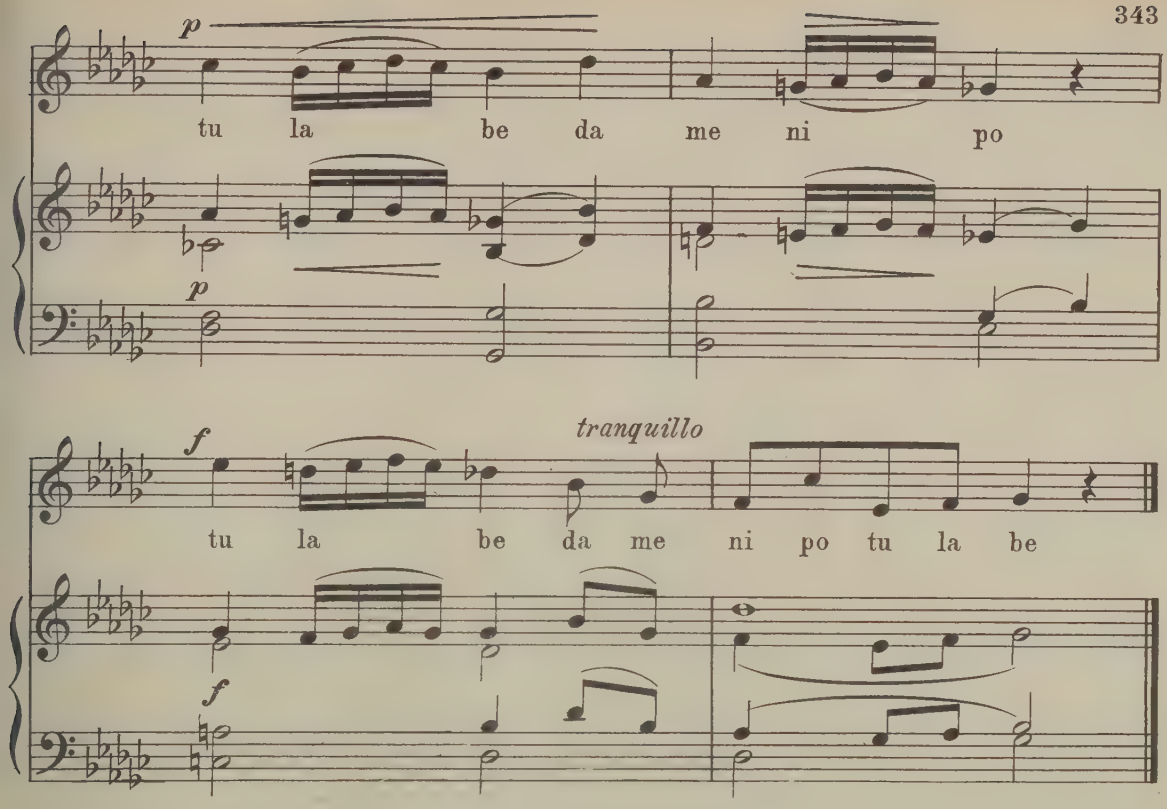


The execution is to have legato smoothness.

As a suggestion to teachers an illustration is given here of a method whereby technical exercises may be made from vocalise material. The construction of a gruppetto or turn is explained above. The entire vocalise contains seven examples of the turn. Teachers who may wish pupils to have a greater amount of drill will have no trouble in adding other turns. As an aid to such teachers the melody has been written out in full. The execution of this ornament calls for smooth, even rendering, without jerk or break in the flow. Avoid marked accent on the first note of a turn.





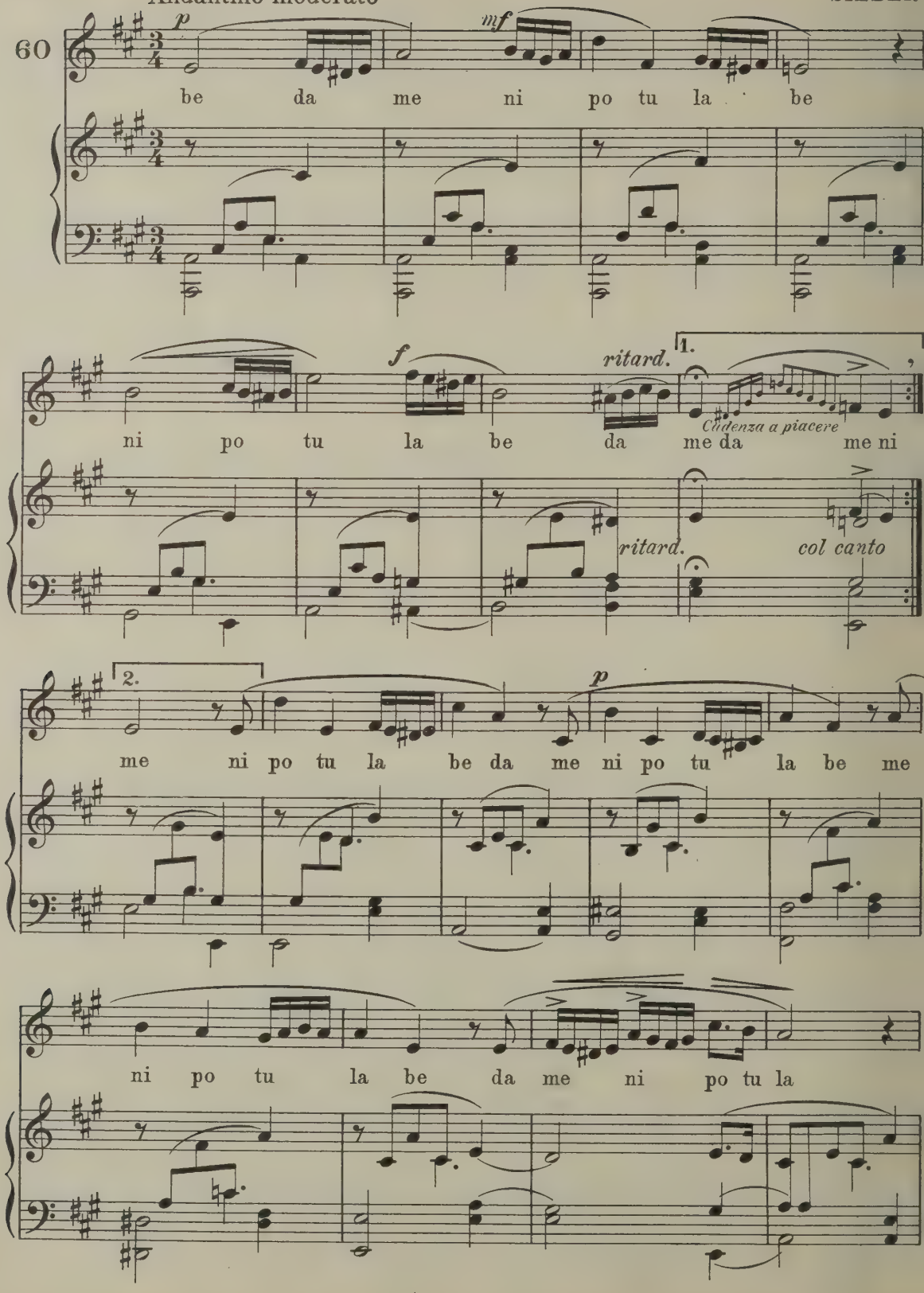


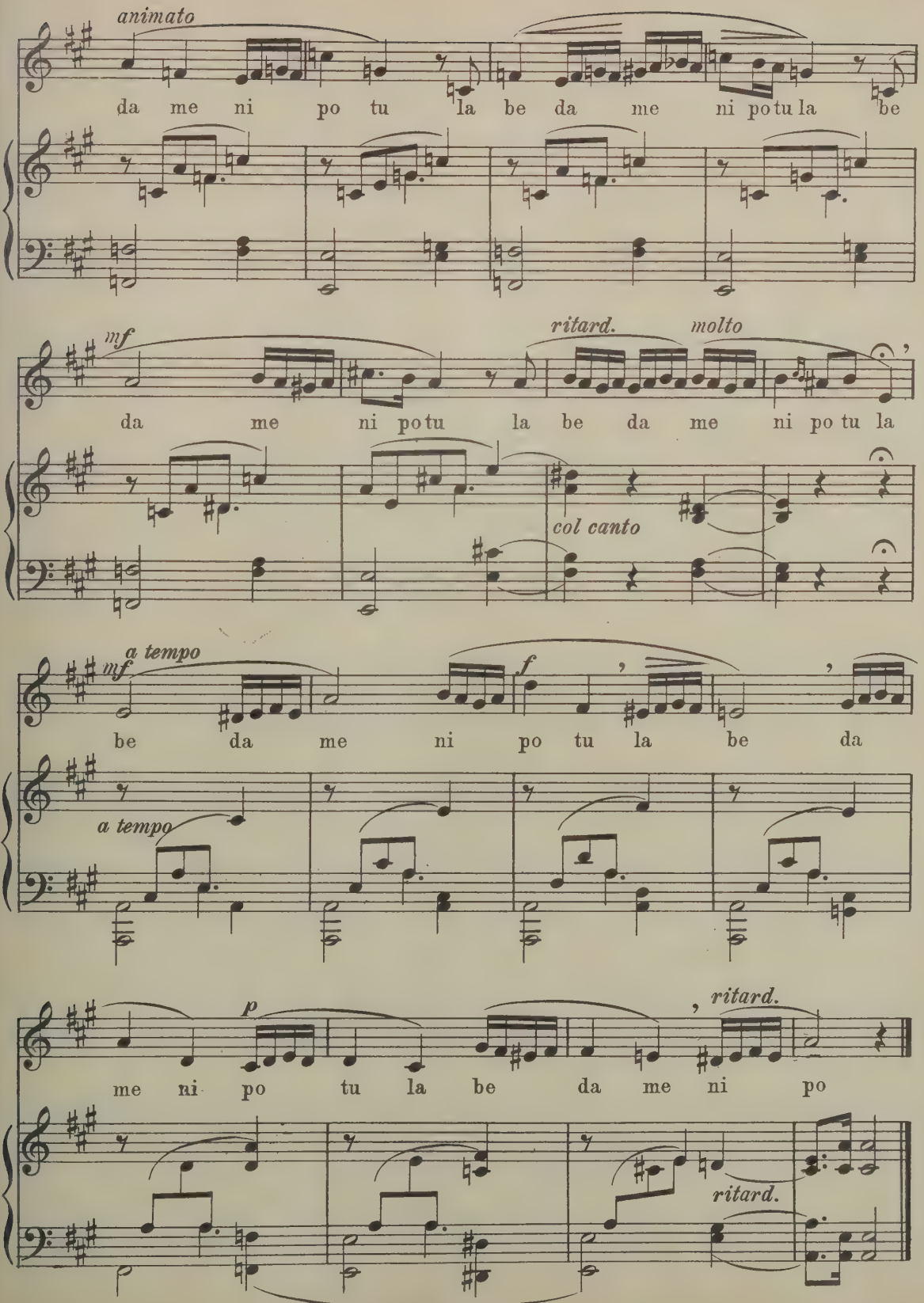
Vocalise 60. This vocalise by Sieber, is from nother opus than the well-known "Eight-Measure Vocalises," and continues the study of the grupetto, printed in full instead of with the sign xcept in the ninth measure from the end in which he sixteenth notes are joined to the succeeding two ighths to make a turn of four sixteenths. It hould scarcely be necessary to point out that these urns, particularly in view of the fact that the empo is rather slow, are to be sung with careful moothness and evenness; at first the student may nd it advisable to practise them very slowly so as o appreciate that he is singing them with eveness. In the eighth measure a short cadenza is troduced after a hold. The notes of this cadenza, printed in small form, are to be sung without reference to the time value of the notes, as dicated by the direction *cadenza a piacere.* The st two notes of the measure, although in large rm, are to be included with the cadenza; they ill be treated as if the sign for a hold were over ch one. Students who are accustomed to learn a ne by the use of the syllables *do, re, mi,* etc., ccording to the movable *do* system, should change the key to F sixteen measures from the close, returning again to A six measures later. It is understood that in this, as in other vocalises, the student with good command of breath may disregard the frequent signs for taking breath, and sing in longer phrases. One's ability is best developed by consistent effort.

In selecting the proper places for the taking of breath the student will, of course, avail himself of the opportunity offered by the rests. These are the natural divisions of a melody into phrases. In Vocalise 59 the phrases are of the same length, two measures each. But in Number 60, for example, there is no break in the movements, by a rest, up to the last count in the fourth measure. This makes too long a phrase for one breath. Therefore the student may take breath in the second measure, slightly shortening the half-note for that purpose. A different division is indicated in the next to the last brace, the breath being taken in the third measure of the phrase instead of the second. Breath may also be taken between the second and third counts of the third to the last measure.

Andantino moderato

SIEBER




animato
da me ni po tu la be da me ni po tu la be
mf
ritard.
molto
da me ni po tu la be da me ni po tu la
col canto
mf
a tempo
f
be da me ni po tu la be da
a tempo
p
ritard.
me ni po tu la be da me ni po
ritard.

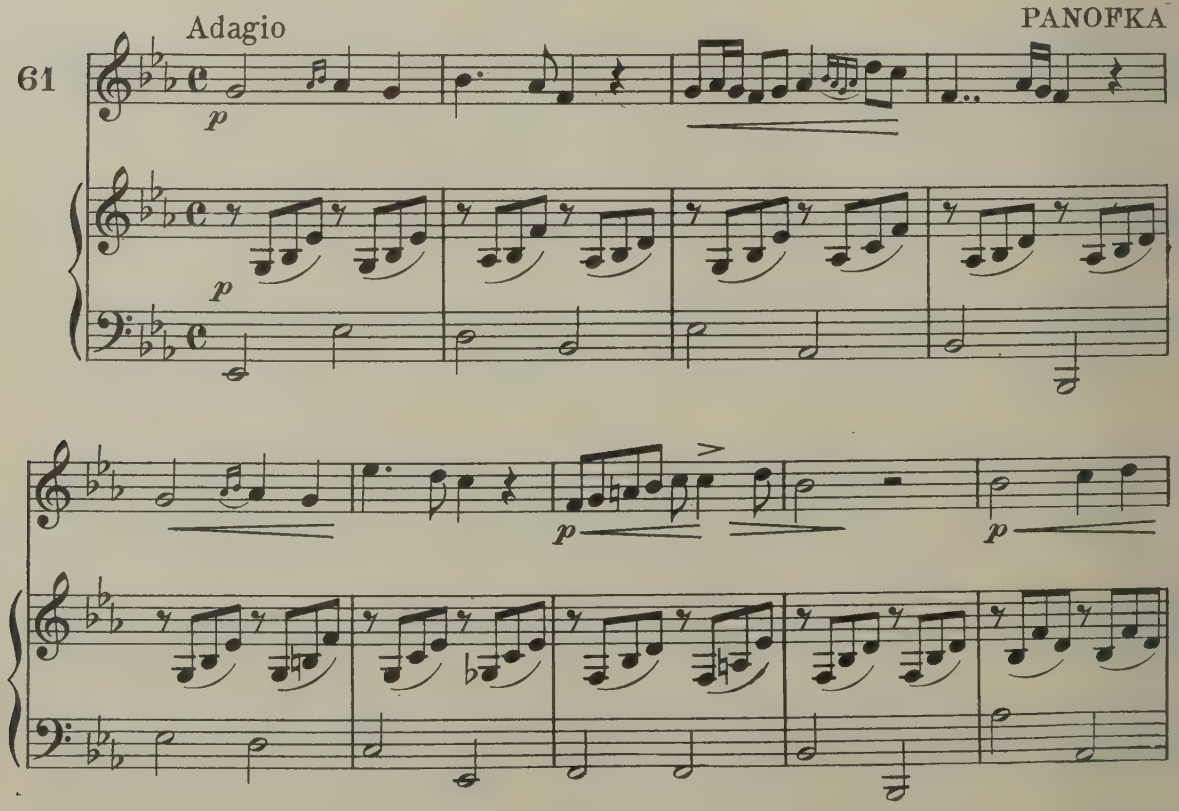
Vocalise 61. In this vocalise we have material for the study of various embellishments such as are characteristic of the older Italian opera arias, particularly those set in slow tempo, *adagio*, *largo*, *lento*, etc. In the first measure we meet with a mordent that can be executed in either of two different ways: first, by taking time from the preceding note, or second, by taking time from the following note, and thus placing the grace on the accented part of a count. Under the first principle, G (half note), first measure, will be replaced by a double dotted quarter note and the embellishment, A♭ and B♭, as two thirty-second notes, just as the student sees printed in the fourth measure. The second method is to put the A♭ and B♭ as two thirty-seconds exactly on the count, that is, simultaneous with the sound of the E♭ in the bass. In the third measure, the group of four thirty-seconds (gruppetto), a turn, comes on the second half of count three, the A♭ (quarter note) being made equivalent to an eighth. In measure twenty-five is a very common form of embellishment used in variation passages. Practise the notes quite slowly at first to get the proper time value and intonation. In particular do not hurry so much that the effect is jerky.

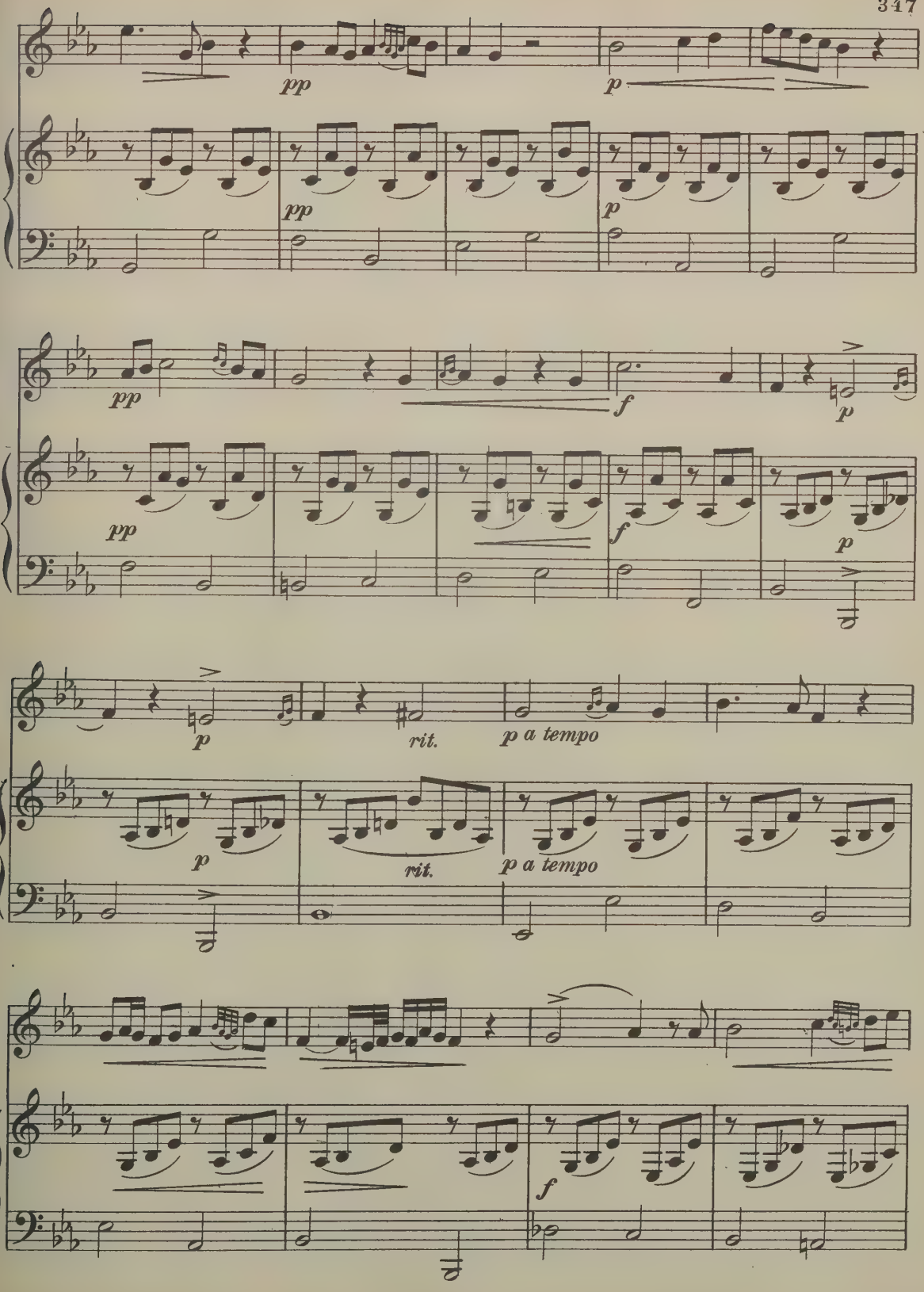
The final phrase will require careful breath management. Shorten the D a little, take as full a breath as possible through the mouth, and use carefully.

State of mind is important in musical performance, especially in singing. In instrumental music the player is provided with an instrument, a piano, a violin, a 'cello, which is responsive to his touch. His problem is to put himself in the proper condition to draw fine tones from his instrument.

But the singer's instrument is part of himself. If his mental condition is disturbed the muscles of the vocal organs will not react readily to his demand for correct tone. The throat will tighten, the tongue will become tense, and, above all, the muscles that direct the use of the breath become unruly.

Therefore it is the breath-control that is at the bottom of the problem. For an *adagio* movement inspire easily, regularly, and as slowly as possible. The feeling is to be for controlled, slow use of the breath.




pp
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rit.
p a tempo
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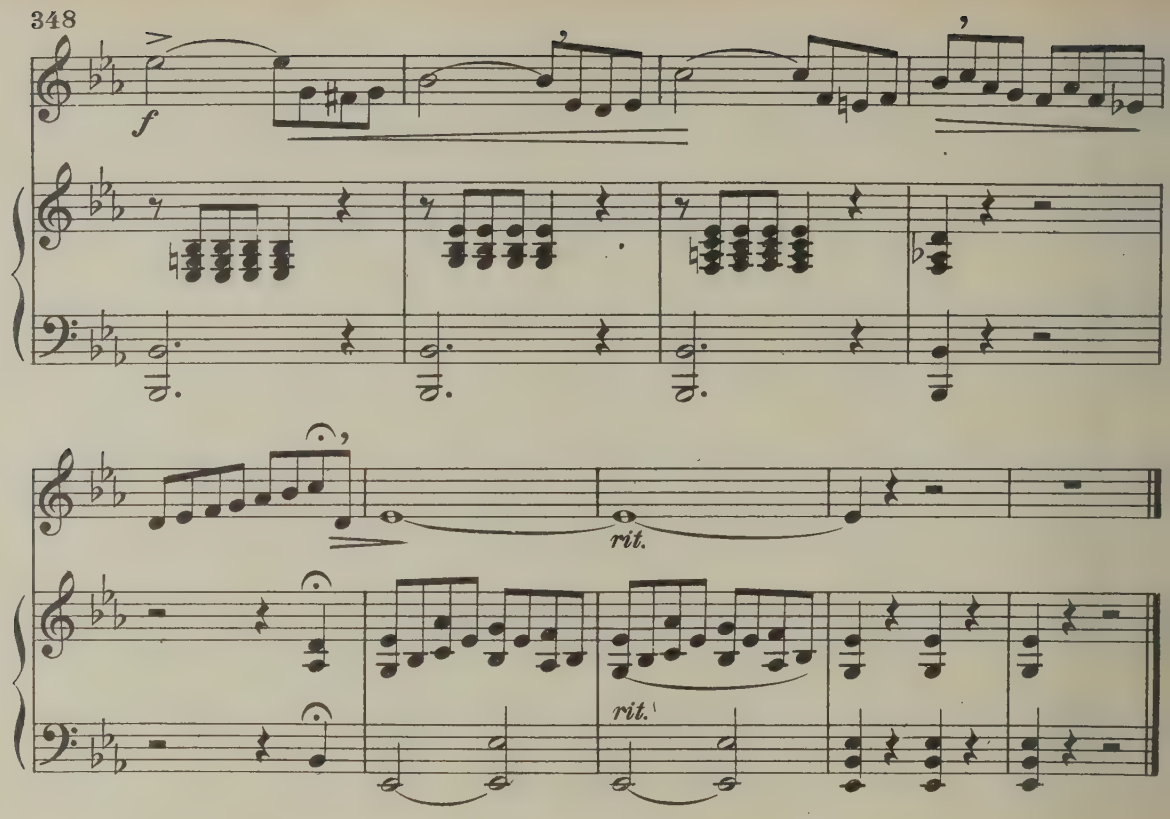
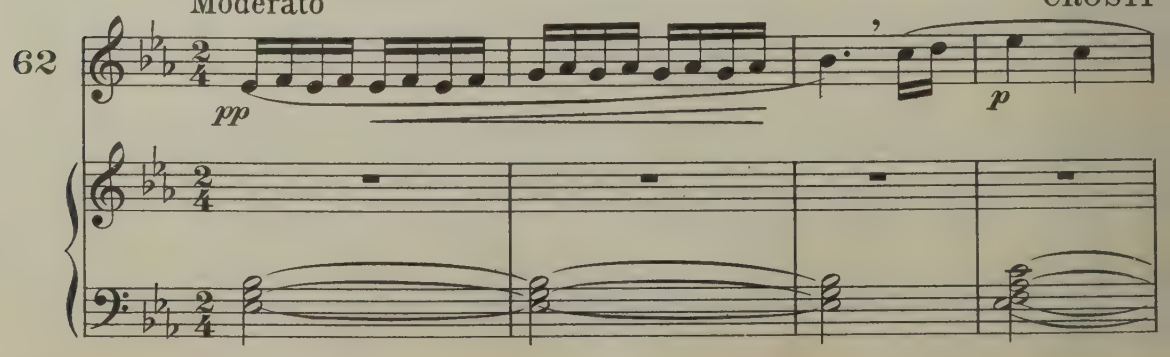
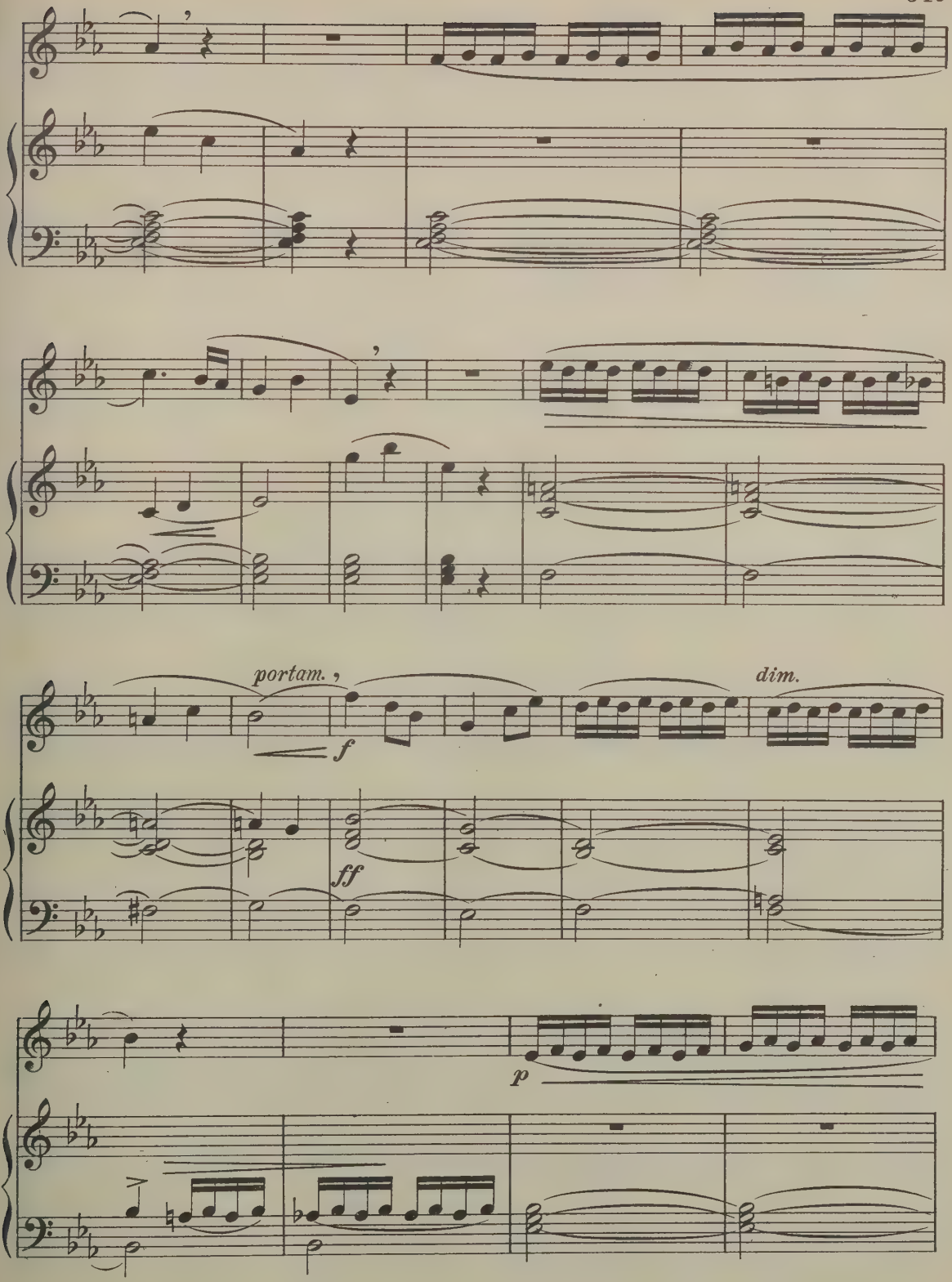
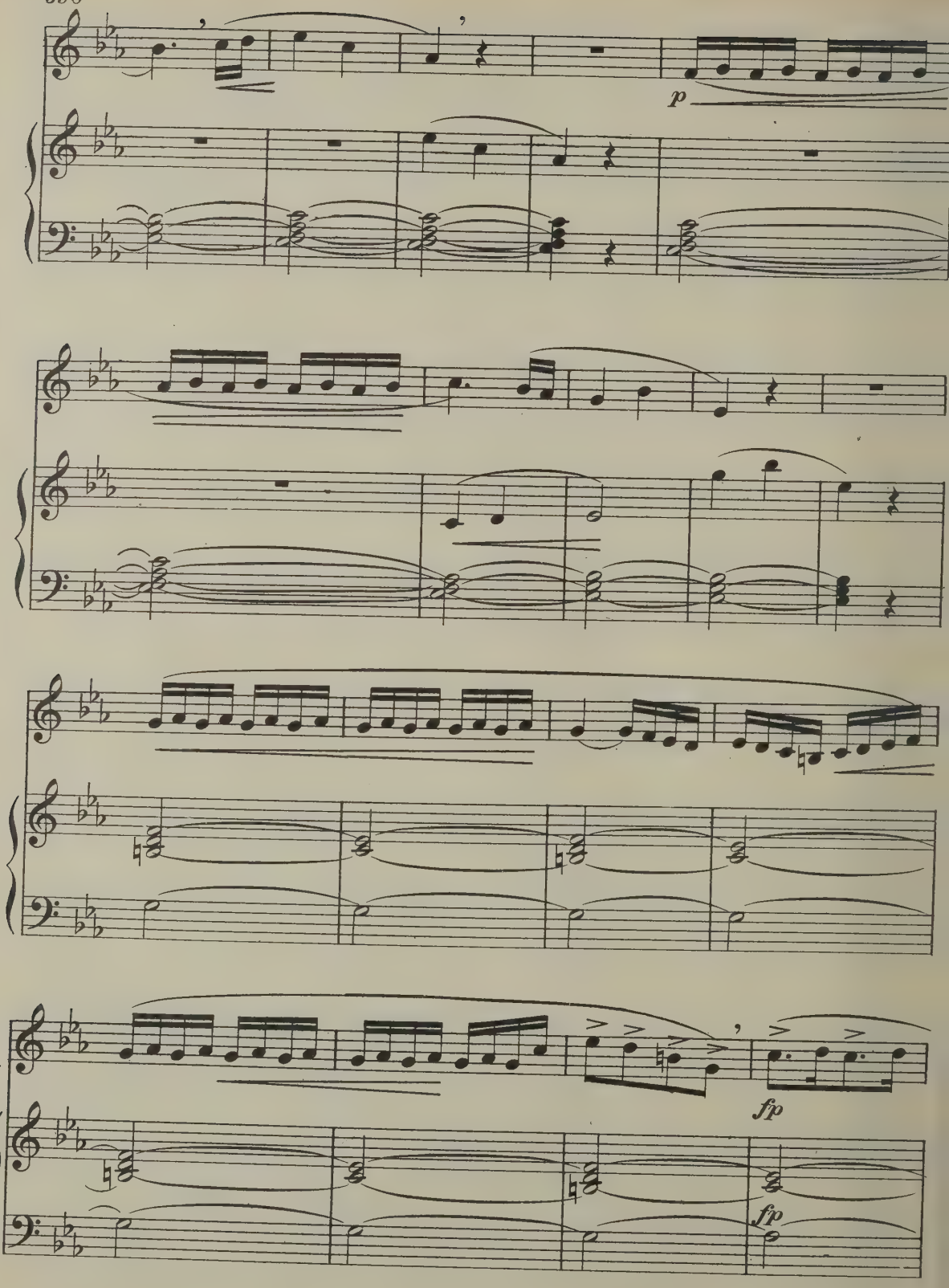


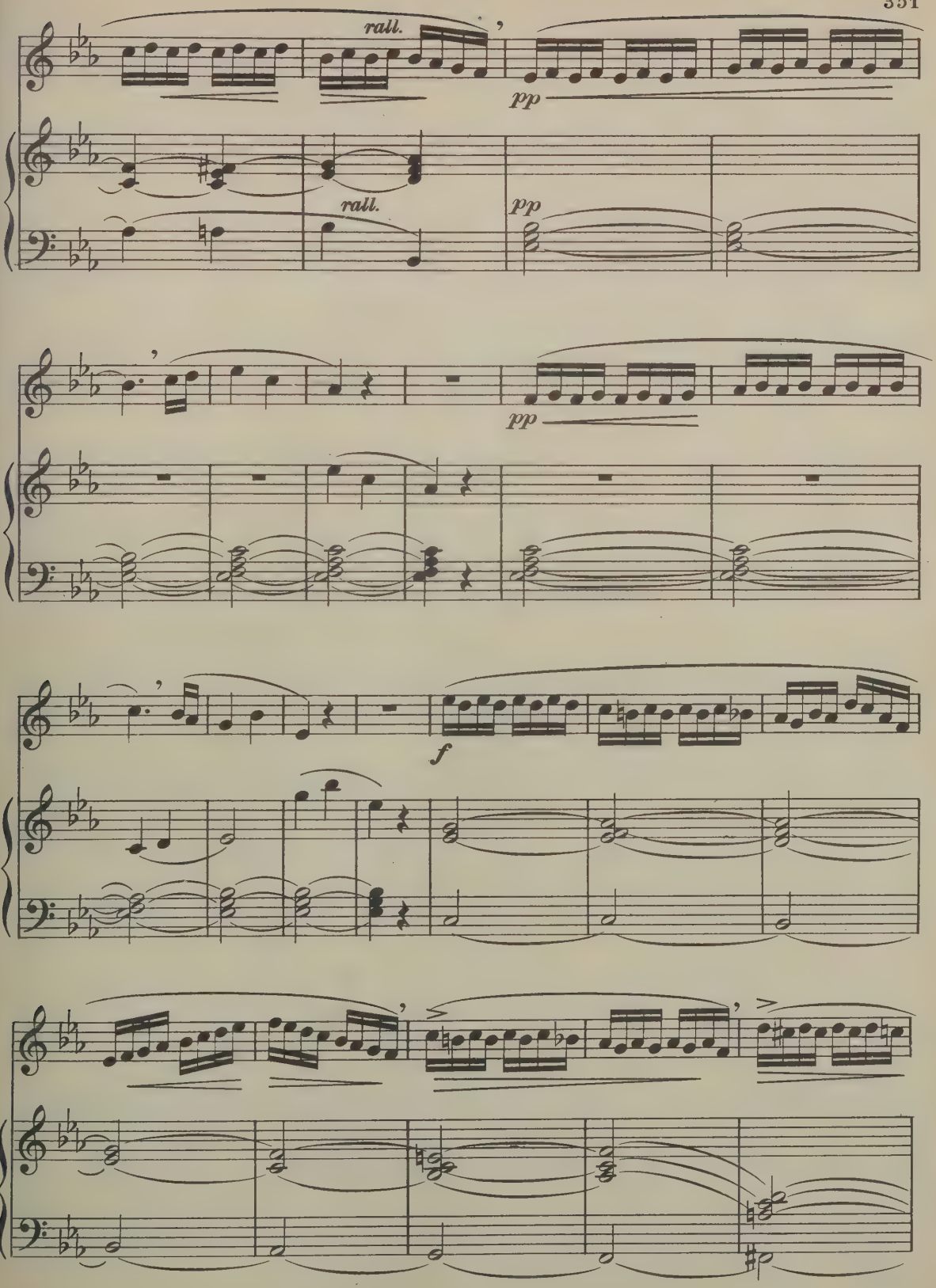
Vocalise 62: Preparation for the Trill. The problems for study in this vocalise are several. The leading figure, as in the first and the second measures, is preliminary to the slow trill. As the student well knows a passage such as this is to be executed smoothly. In quite a number of measures breath must be taken quickly through the mouth. In such cases the student should try to use the breath carefully in the preceding phrase so that he need inspire only a small quantity of breath. In the sixteenth measure the B♭ is to be connected with the F by a portamento, as indicated by the slur. The breath is taken in through the mouth just as the voice has reached the F in the course of the portamento. In the forty-second measure a *puntata* figure is introduced to prepare for the slow trill.

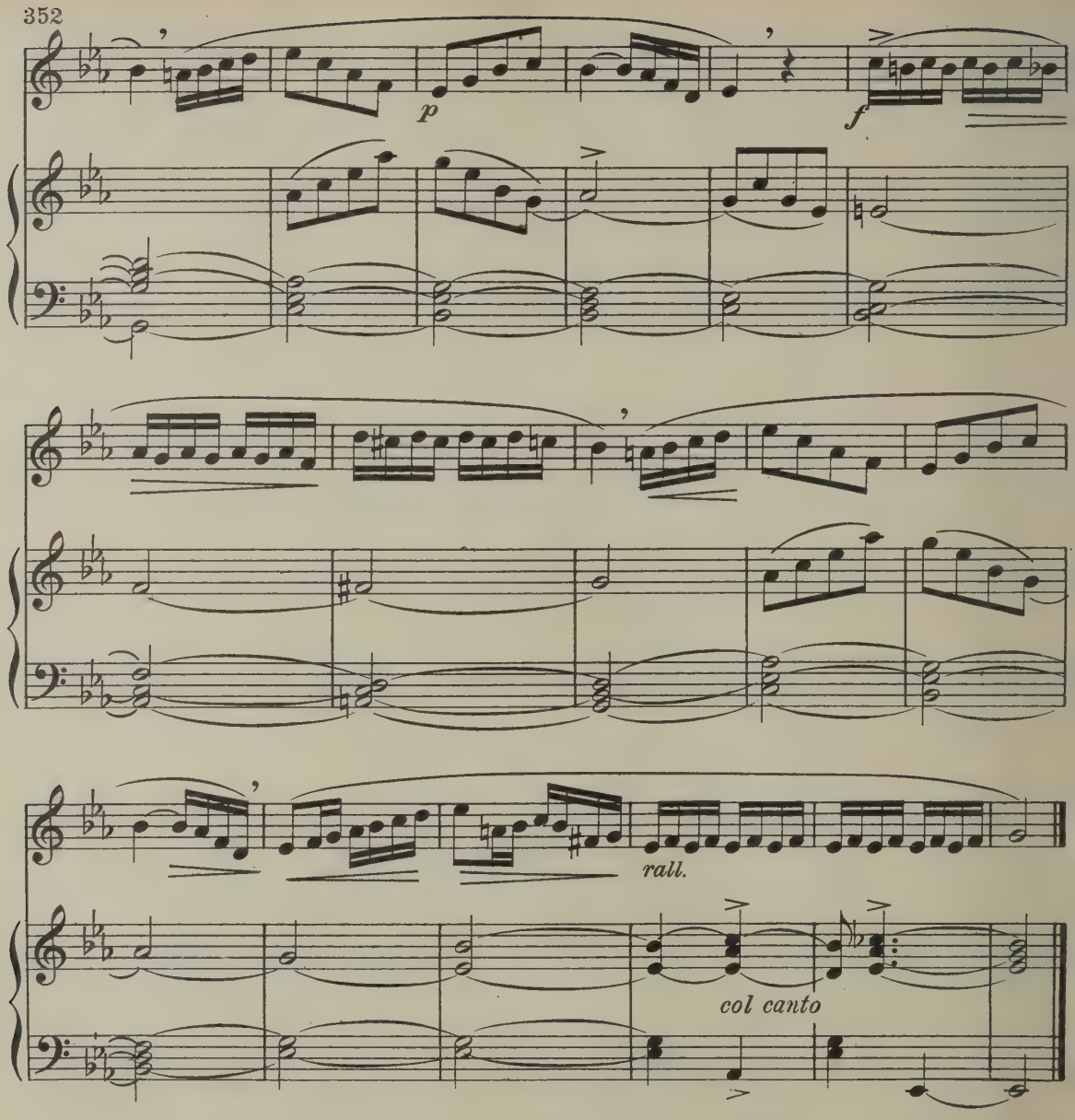
The passage in sixteenth notes beginning in the fifty-seventh measure requires good breath-control to make the amount sufficient for the five measures, at the end of which the singer must get sufficient breath through a quick inspiration to sing the short phrase which follows. The entire section, from the fifty-seventh measure to the close, furnishes admirable material for the study of breath-management.




portam.
f
dim.
ff
p

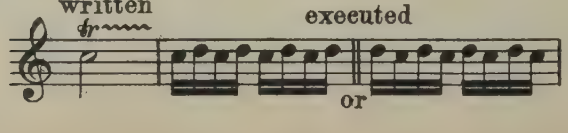

p
fp
fp


rall.
pp
rall.
pp
pp
f

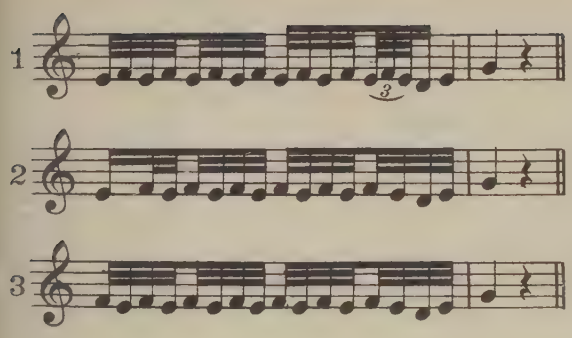


The Trill

The trill or shake consists of the regular and rapid alternation of a given note with the note above, such alternation continuing for the full duration of the written note. The sign of the trill is *tr.* followed by a waved line. It is rendered in two different ways, beginning with either the principal or the upper note:

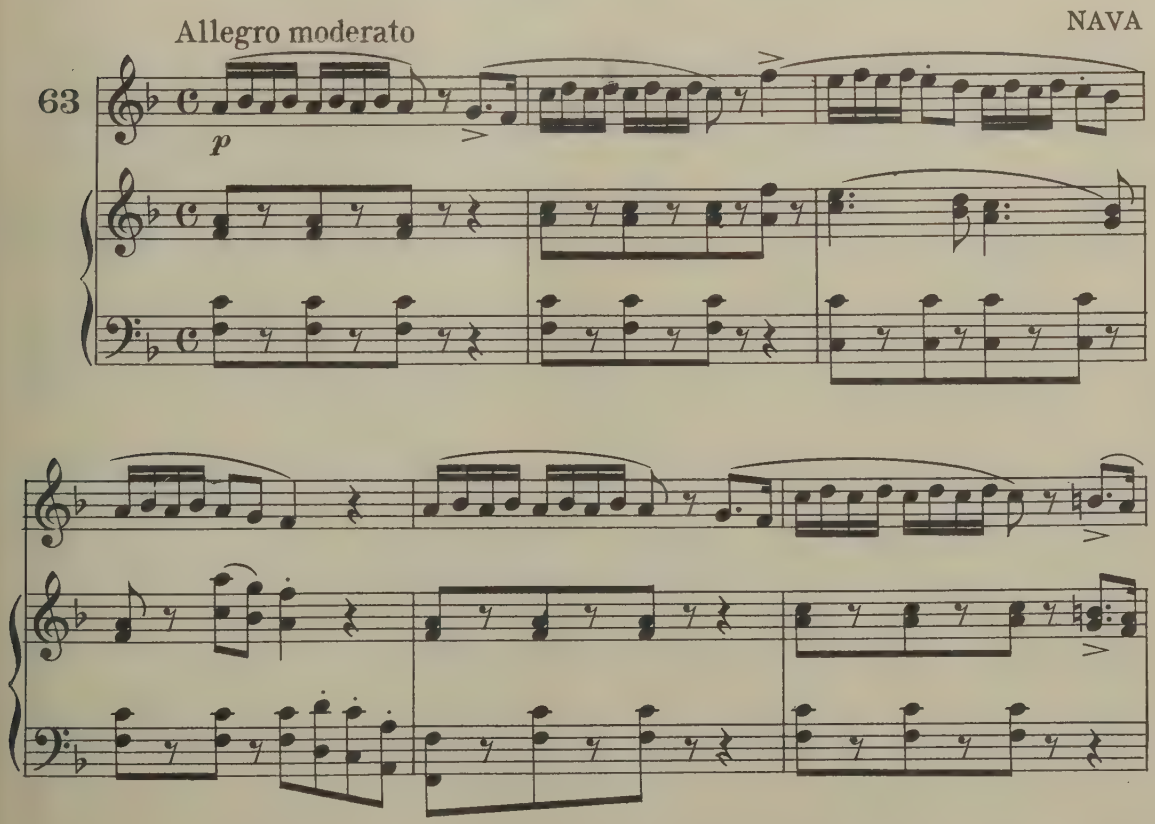


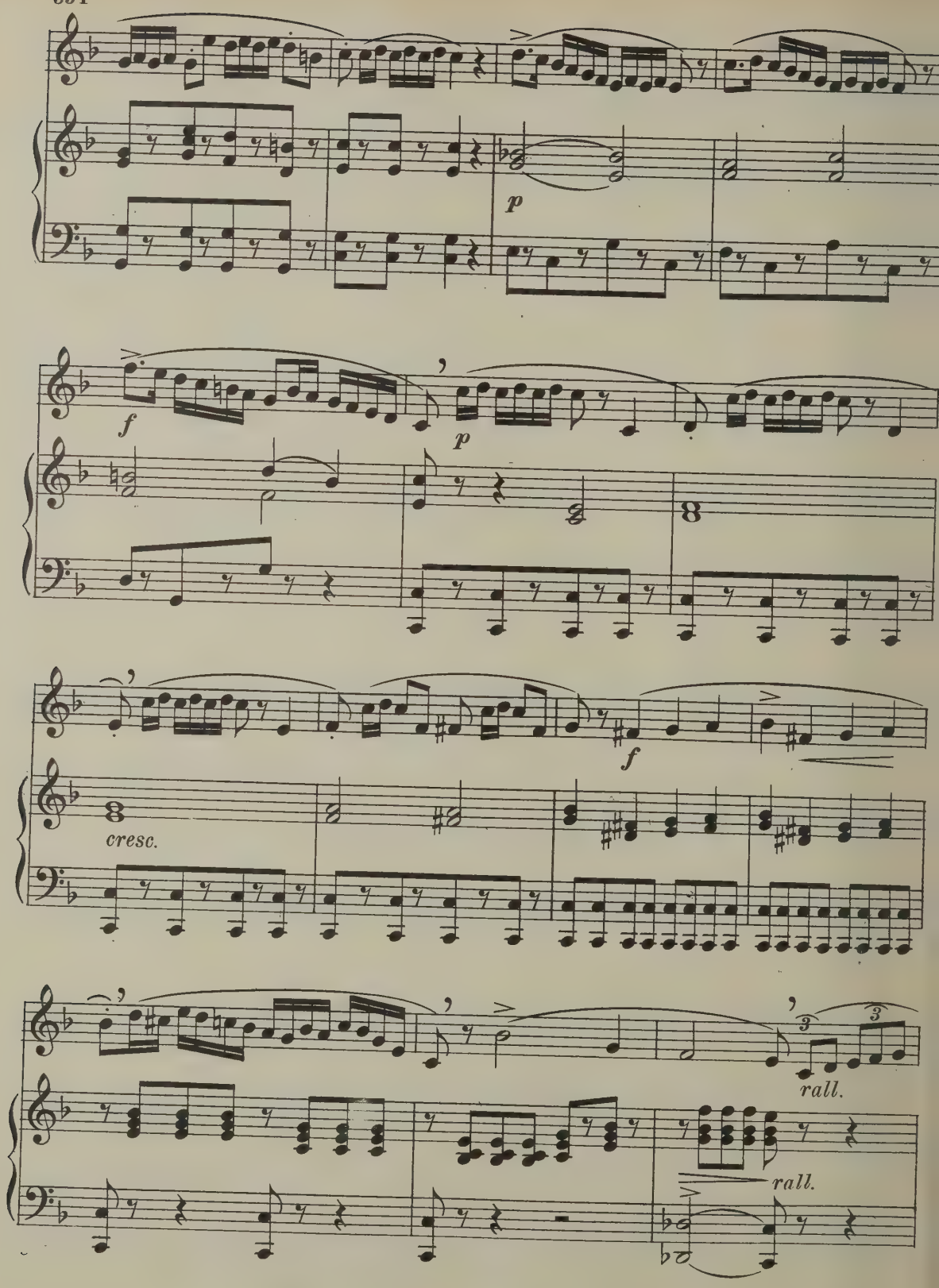
These two modes of performance differ considerably in effect because the accent which is always perceptible, however slight it may be, is given in the one case to the principal and in the other to the subsidiary note, and it is therefore important to ascertain which of the two methods should be adopted in any given case. The modern custom is to begin with the principal note; in much of the older classical music the trill begins with the upper or subsidiary note. Three methods follow, using the turn at the close:



On page 213 is an exercise by Garcia beginning on the upper note which may be used as a preparation for the trill.

Vocalise 63. Preparation for the trill may be specified as the main purpose of this vocalise. It should be practised with the various vowels and with the Sieber syllables, the latter being especially desirable when one phrase follows another without a break, such as a rest. We suggest that the first practice be slow, and that the tempo be increased gradually. This does not mean that the complete exercise is to be taken slowly before a more rapid tempo is used. Short sections at a time will be a better plan; for example the first four measures. An occasional staccato note within a legato phrase (third measure) is made by checking the tone from the diaphragm. These slow trills are to be sung with the utmost smoothness and that is the problem the student is to keep in his mind. It is a sort of oscillation of tone, entirely without effort in the throat. In the twelfth measure the tone is stopped in the same way on the C, preceding the eighth rest. In the eighteenth measure look on the passage in sixteenth notes as a sort of cadenza which leads to the first theme in the twenty-first measure. In the twenty-seventh measure take breath before the last F which should also have an accent. The groups in the thirty-first, thirty-second, and thirty-third measures, must be sung lightly, as suggested before, a sort of oscillation, without effort.




p
f
p
f
cresc.
rall.
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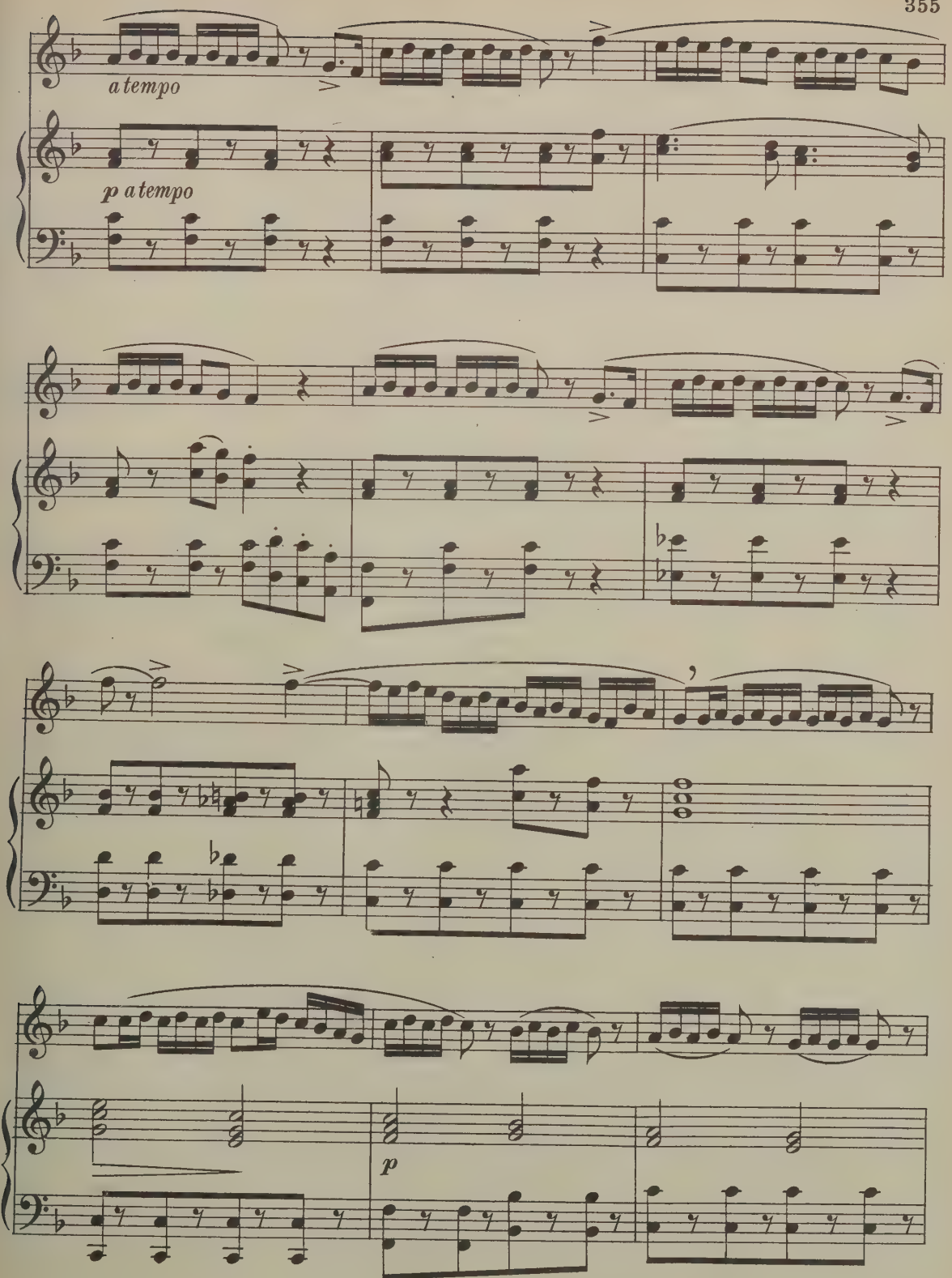
a tempo
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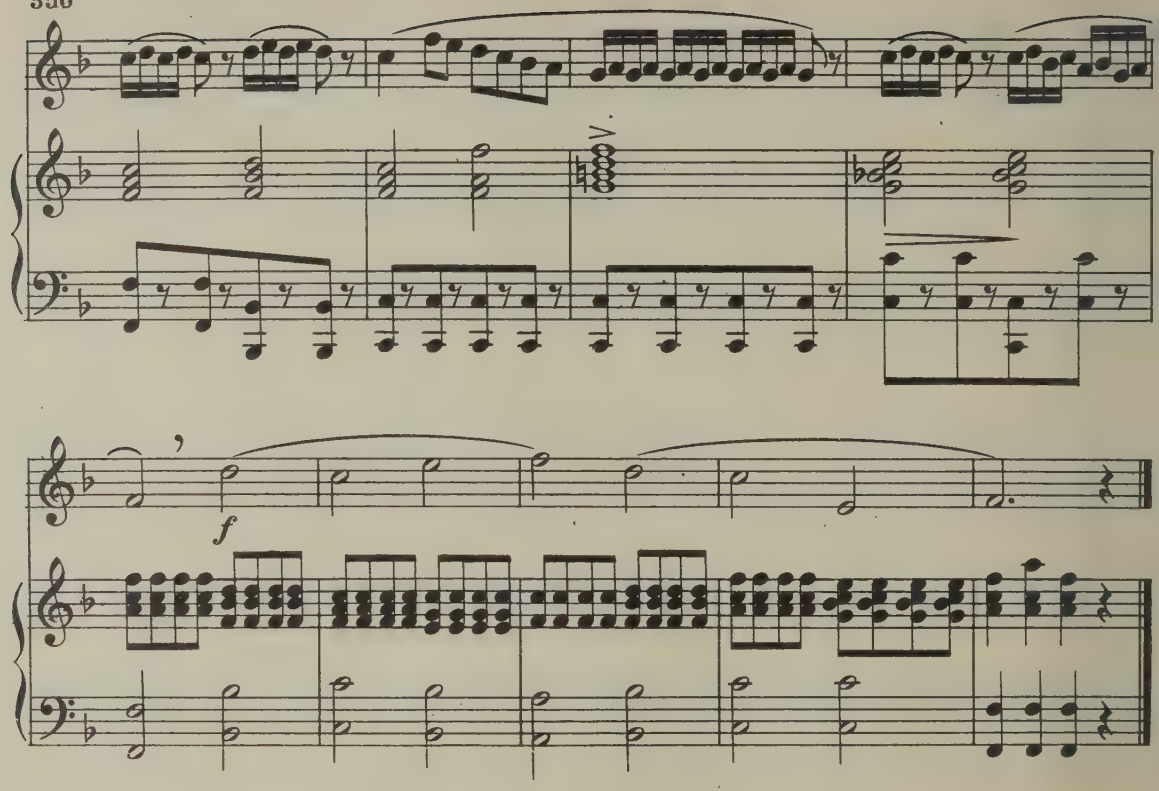
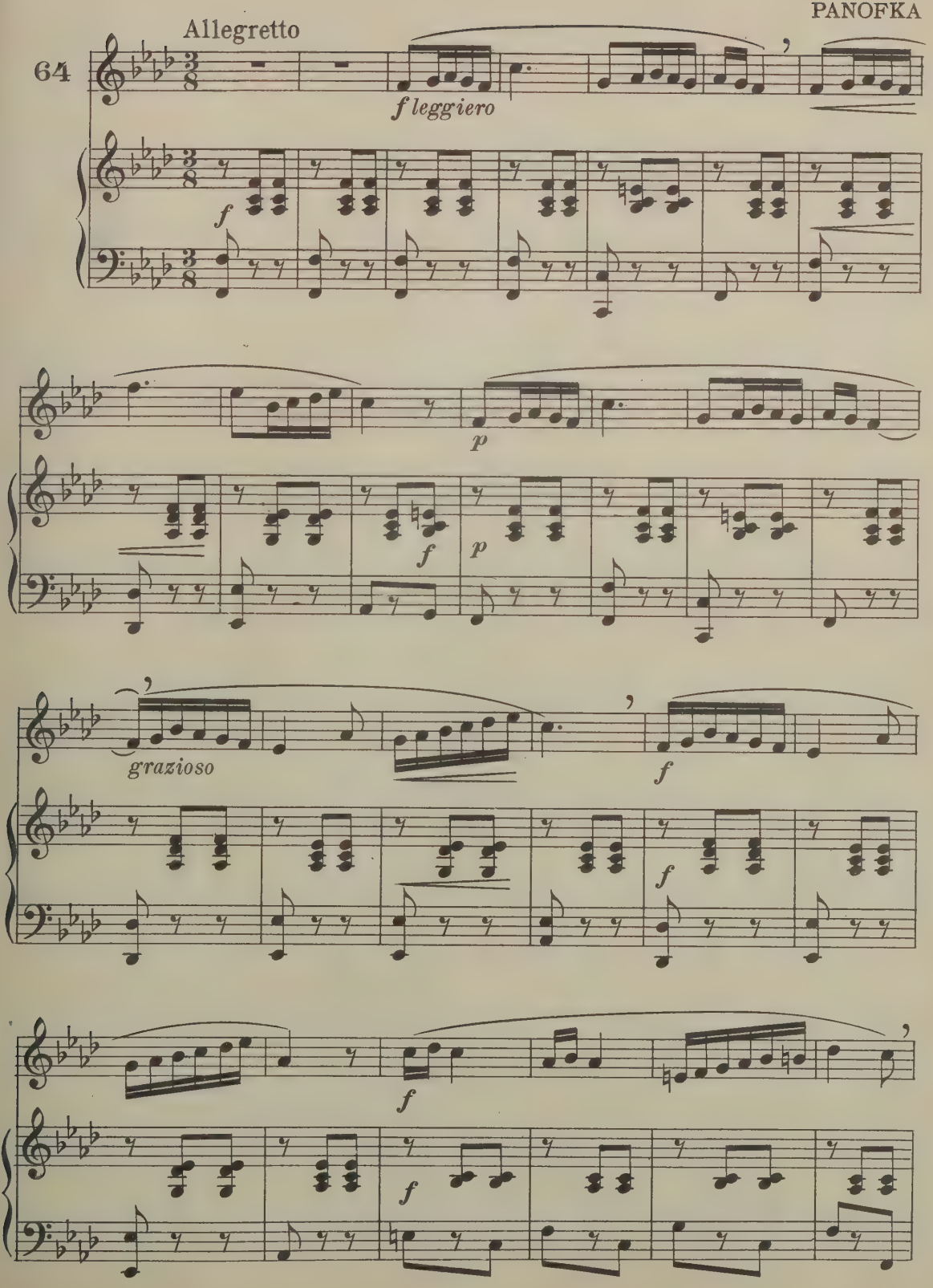
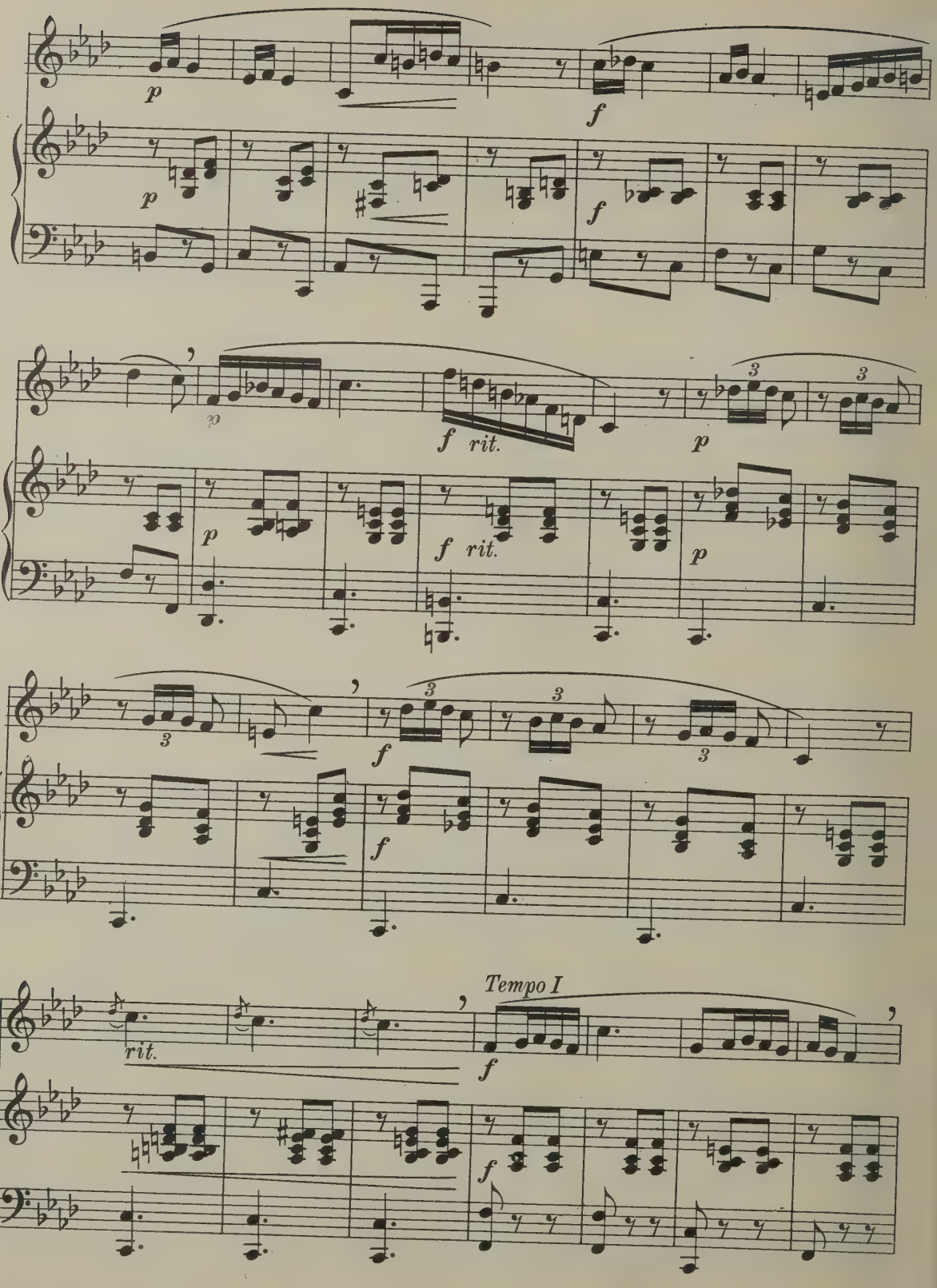
p

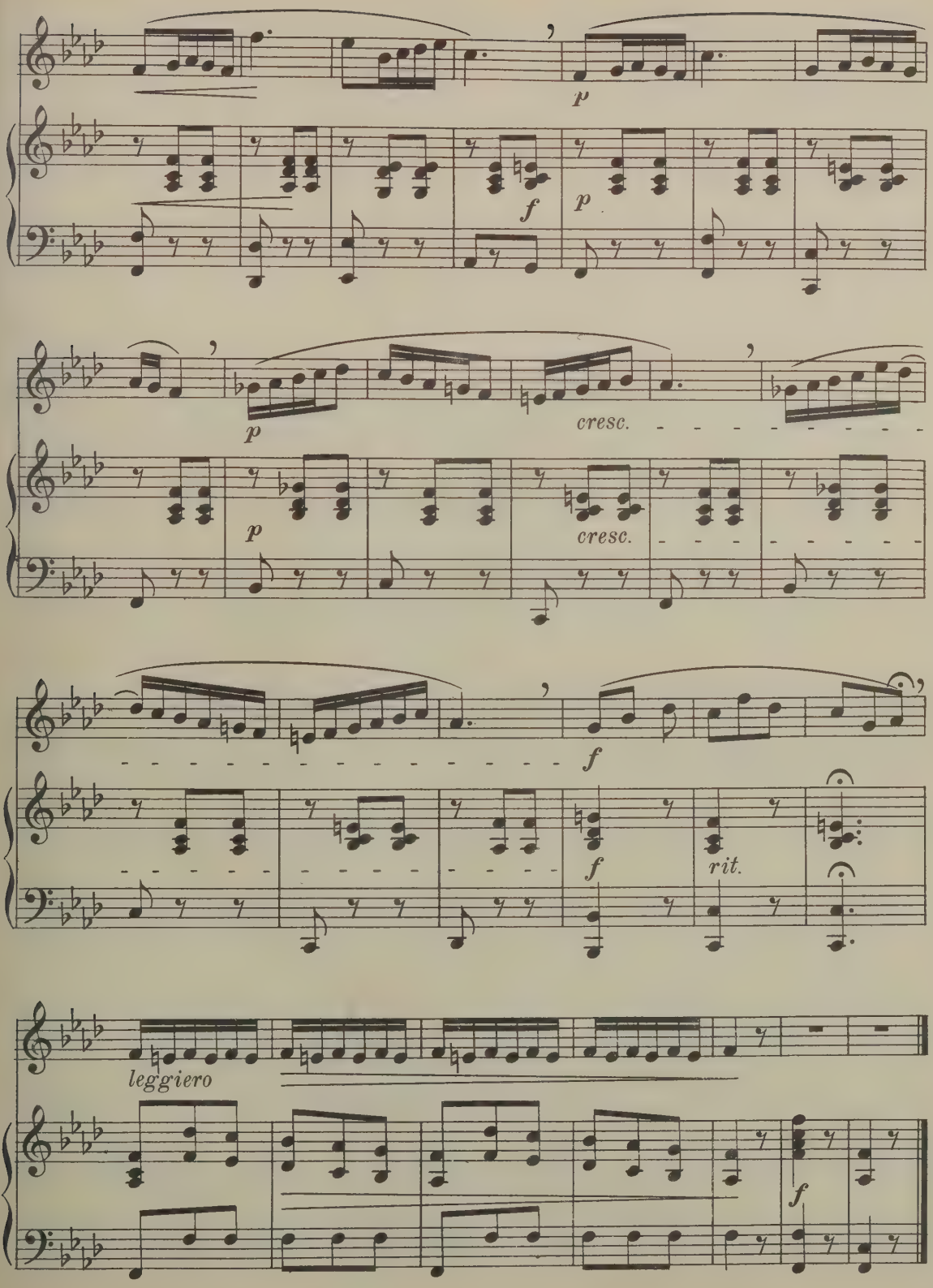


Vocalise 64. In this vocalise we have an ornamental group of four sixteenths which frequently has the character of a turn, as in the first few measures. Another point for study in this vocalise is the use of the minor key. A third is the introduction of a triplet figure (thirty-ninth measure) which has very much the same effect, in a rapid tempo, as a mordent. This triplet is to be sung with real smoothness and an entire absence of effort. In the forty-seventh measure, and the two succeeding measures, the acciaccatura is introduced, the principal note with an accent. The skips which occur in this number must be approached with care to avoid marked changes in register, as in the octave between the seventh and eighth measures, and elsewhere. In the twenty-ninth measure is a skip from middle C to the octave above. The lower note must not be in a heavy chest voice but a blended tone. If the student will go back several measures he will note how the voice has dropped successively from C to G, to E♭, and finally to middle C, thus carrying down the quality of the upper note. The C, second count in measure twenty-nine, ought to be the same in effect as the C, three measures before. A little extra study on the diminished seventh chord thirty-seventh measure, is advised. In the sixty-sixth measure do not sing the last two notes in a jerky style; the skip to the E♭ is apt to spoil the required smoothness. The closing phrase is a slow trill, an oscillation between the two notes.

Some students show a tendency to look upon a trill as something made by mechanical effort, a sort of shaking of the voice. On the contrary it is an oscillation from one definite pitch to that of an adjoining tone. Vocalise 63 is a real preparation for a trill as the student can demonstrate by singing it at first quite slowly gradually increasing the rate of movement until the half note has one count at the same tempo as an eighth and then a quarter note previously. But do not be led into the habit of trying to make a trill simply by oscillating the pitch as rapidly as possible. Have at least eight notes to a count.


Allegretto
64
f leggiero
f
p
f
p
grazioso
f
f
f
f

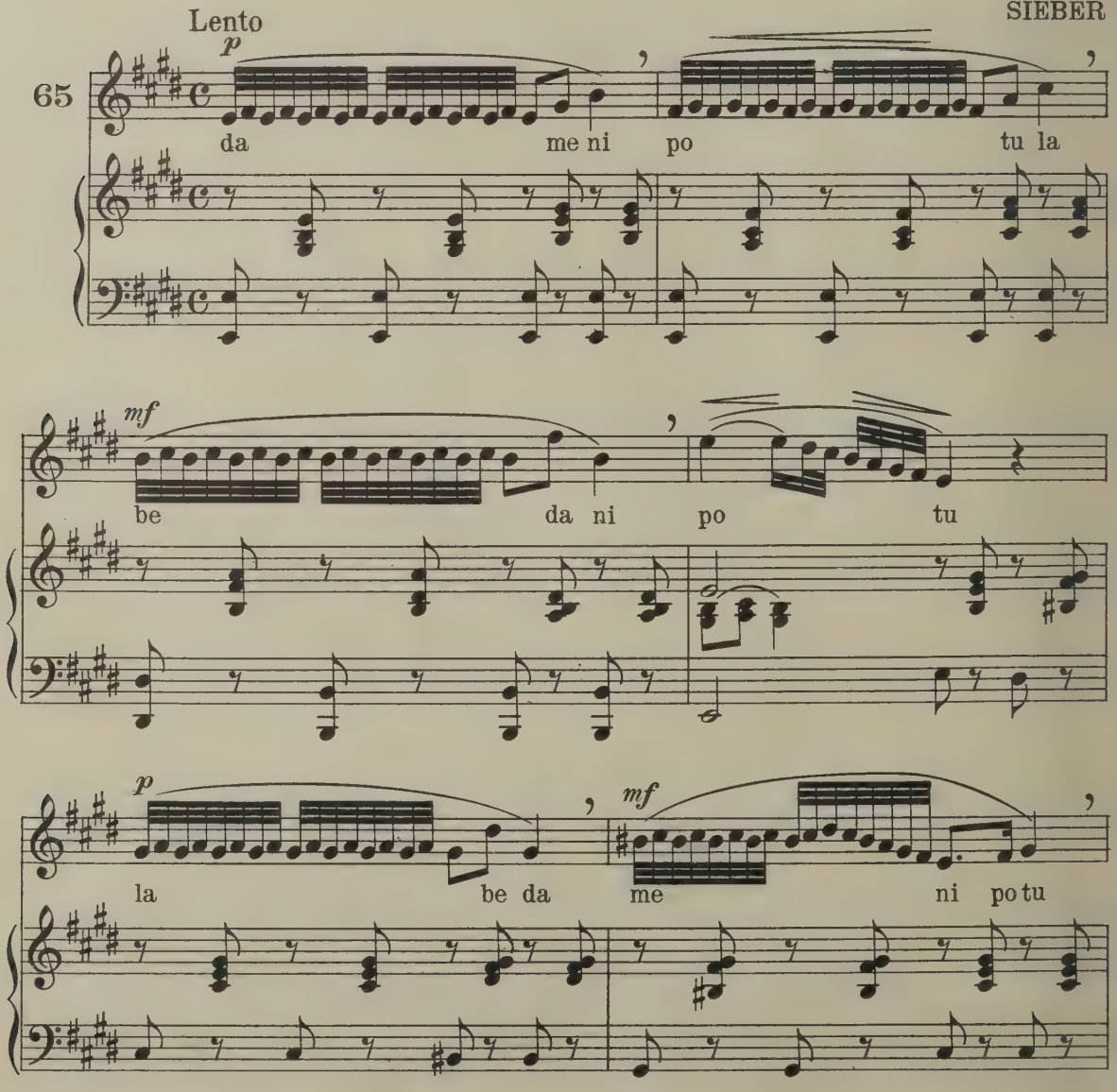

p
f
p
f
p
f rit.
p
p
f rit.
p
f
f
rit.
Tempo I
f
f

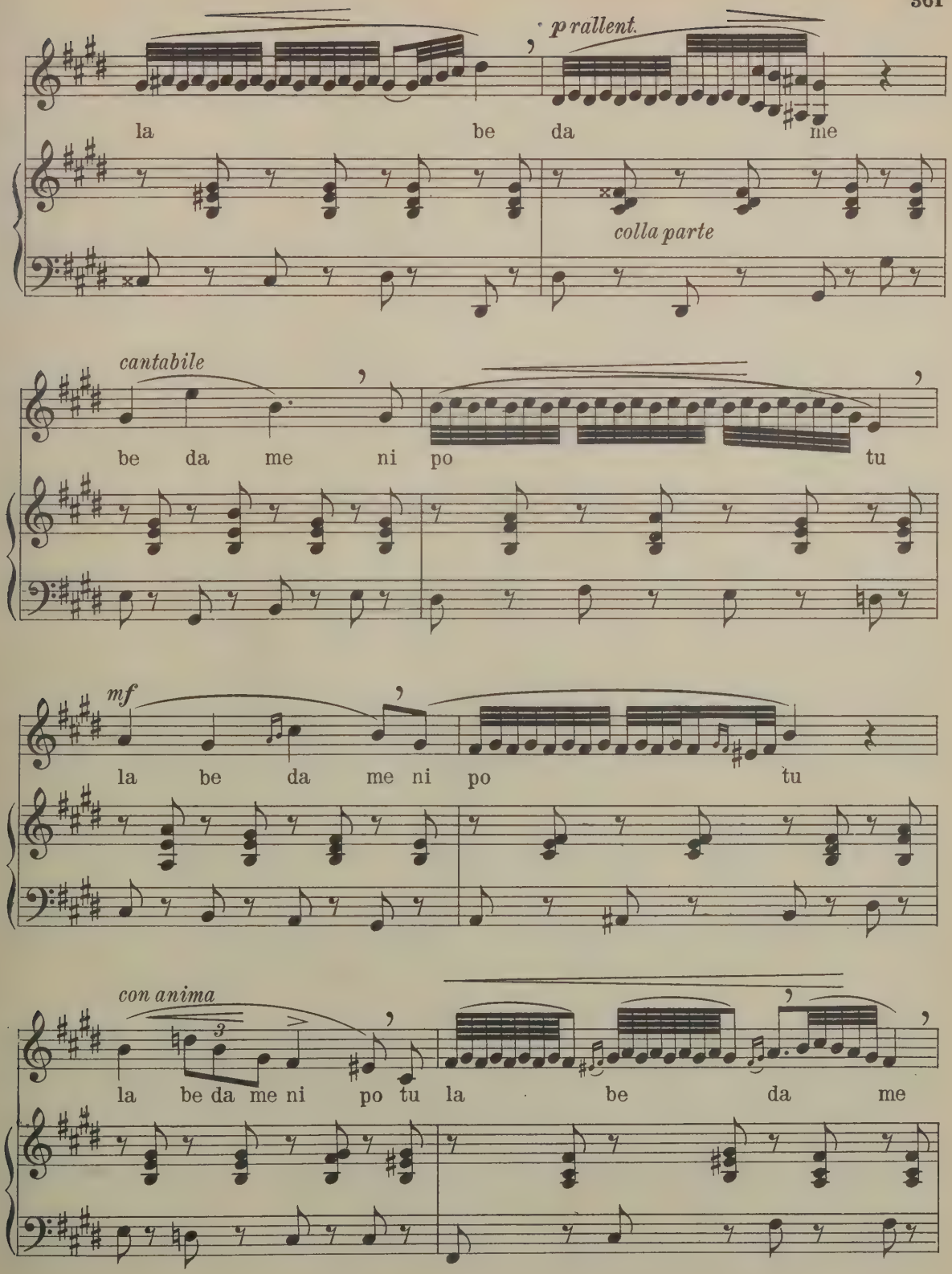

p
f
p
p
cresc.
p
cresc.
f
f
rit.
leggiero
f

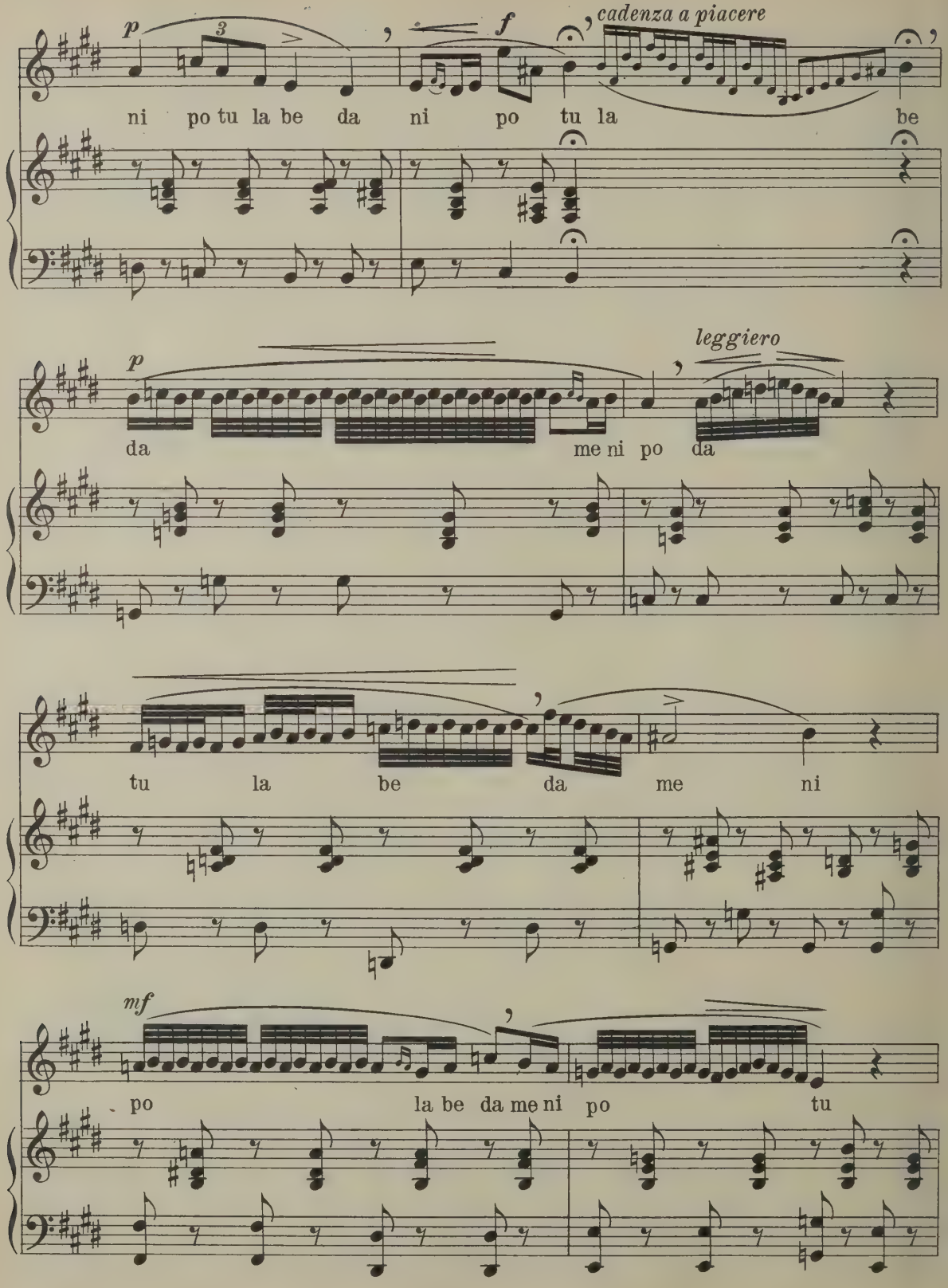
Vocalise 65. This vocalise presents, in a melodious form, material for intensive practice of the trill the result of which should be a much greater flexibility of voice. Take it slowly at first, counting eight to a measure, one to an eighth note, but making the thirty-seconds with evenness. Think of four notes as a unit made by one impulse; later, when the vocalise has become fixed in the mind, try to sing eight notes as a unit, with the effort to make two groups of sixteen thirty-seconds perfectly even.

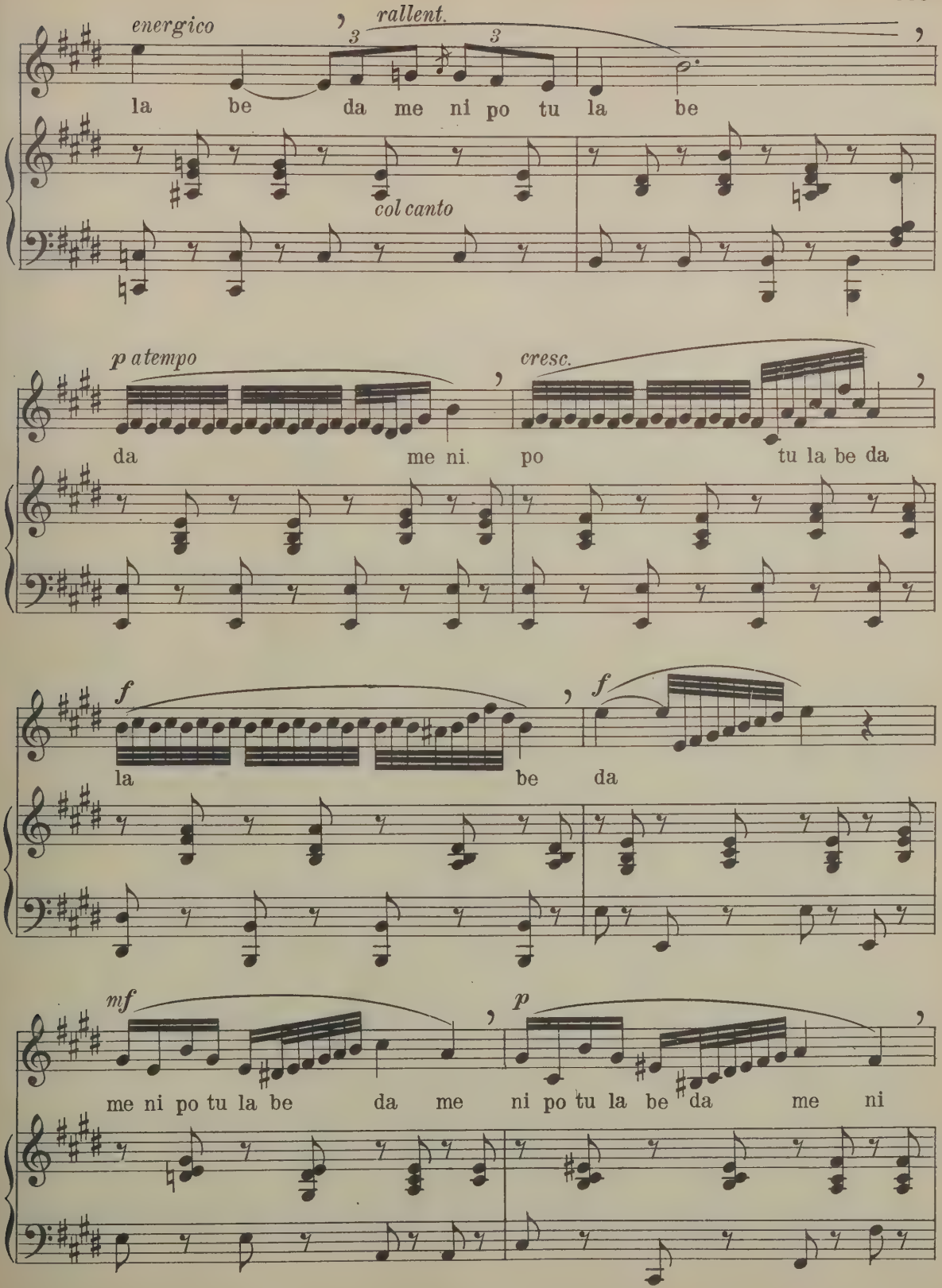
A variety of embellishments are introduced, such as the double arpeggio in the eleventh measure, the gruppetto in the twelfth, the trill in sixty-fourths in the fourteenth, with a cadenza in the sixteenth. Do not pass over one of these without knowing exactly what you are to do with it. In the majority of cases it will be well to write out the exact execution.

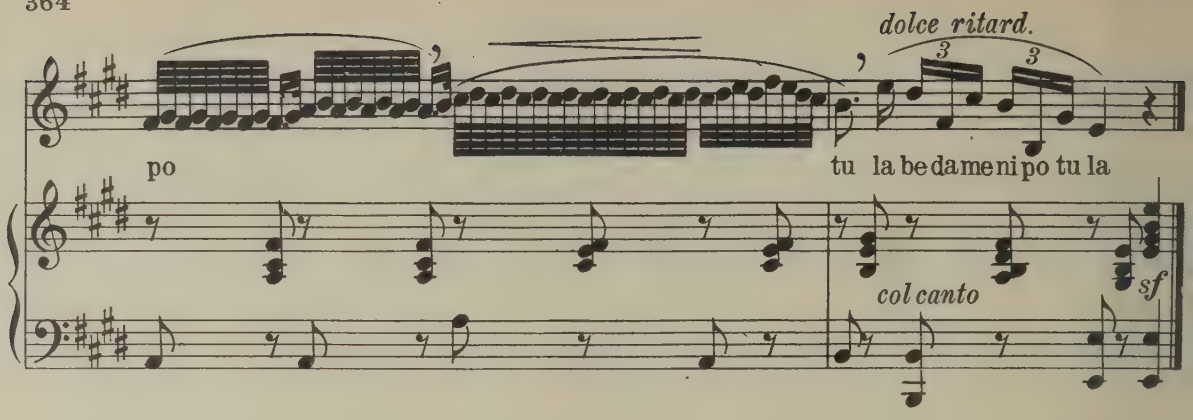
Students may be inclined to think that florid passages such as are in this vocalise (number 65) are useless to them for the reason that only a few singers care to be known as coloratura artists and that a dramatic soprano is a more desirable rôle. Against this is to be urged that most of the great dramatic artists began as coloratura singers.



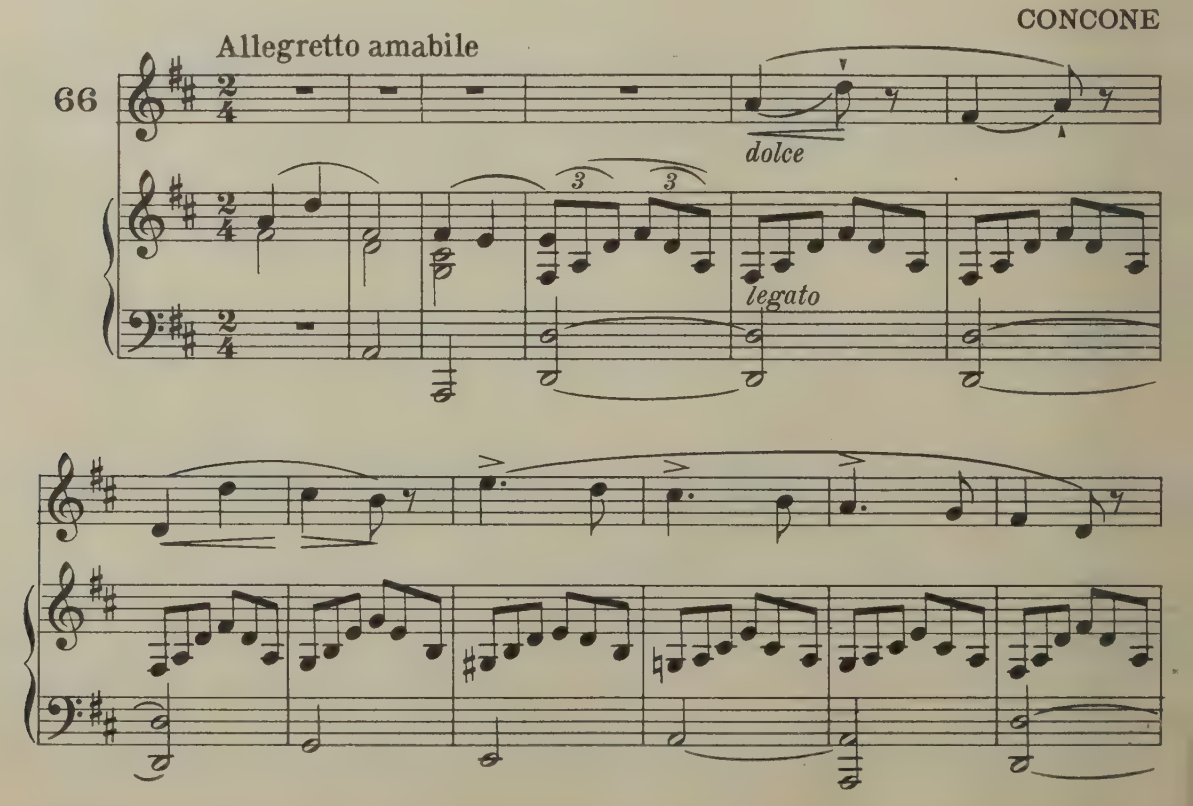

p rallent.
la be da me
colla parte
cantabile
be da me ni po tu
mf
la be da me ni po tu
con anima
3
la be da me ni po tu la be da me

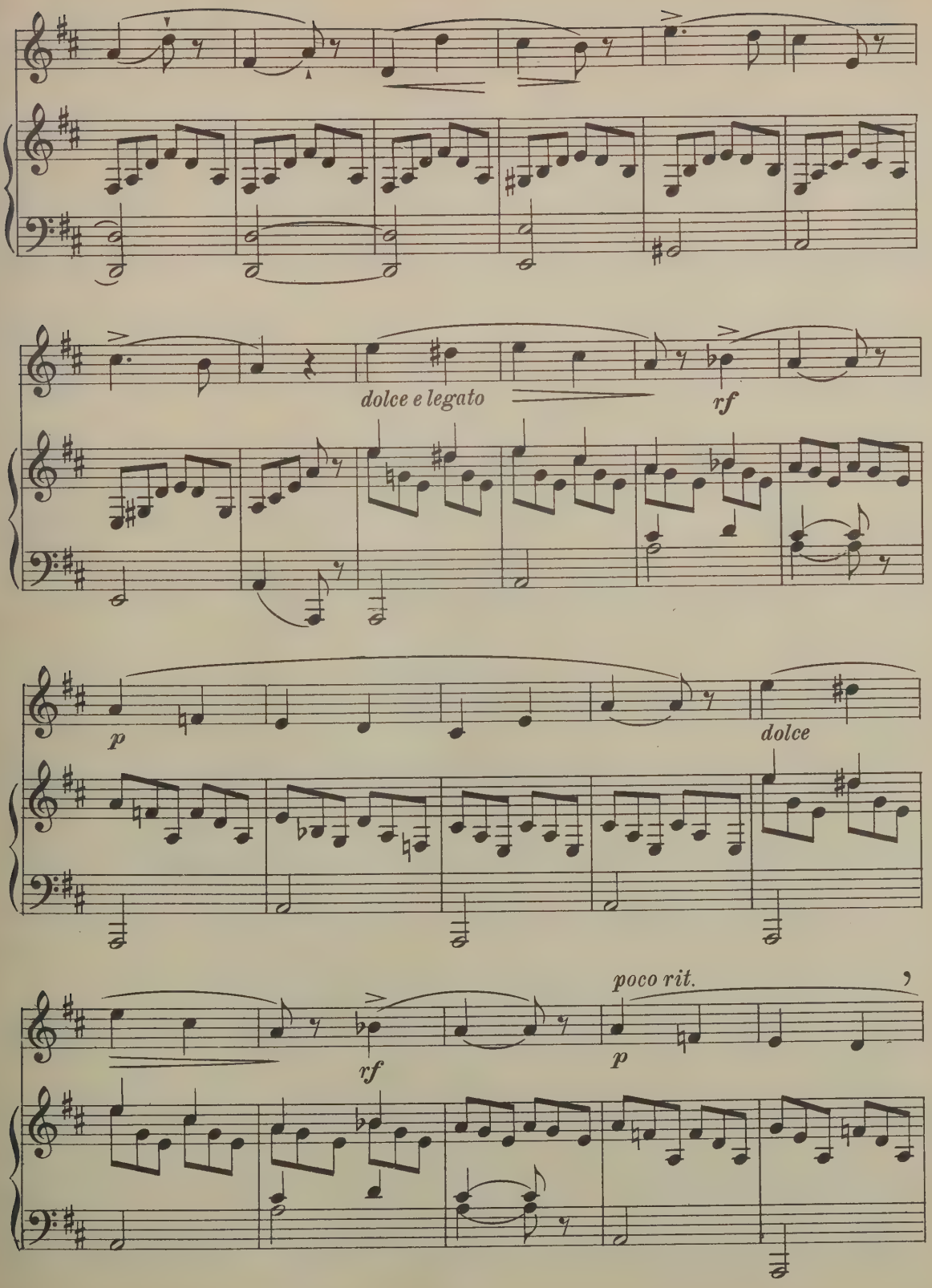

p
3
f
cadenza a piacere
ni po tu la be da ni po tu la be
p
leggiero
da me ni po da
tu la be da me ni
mf
po la be da me ni po tu

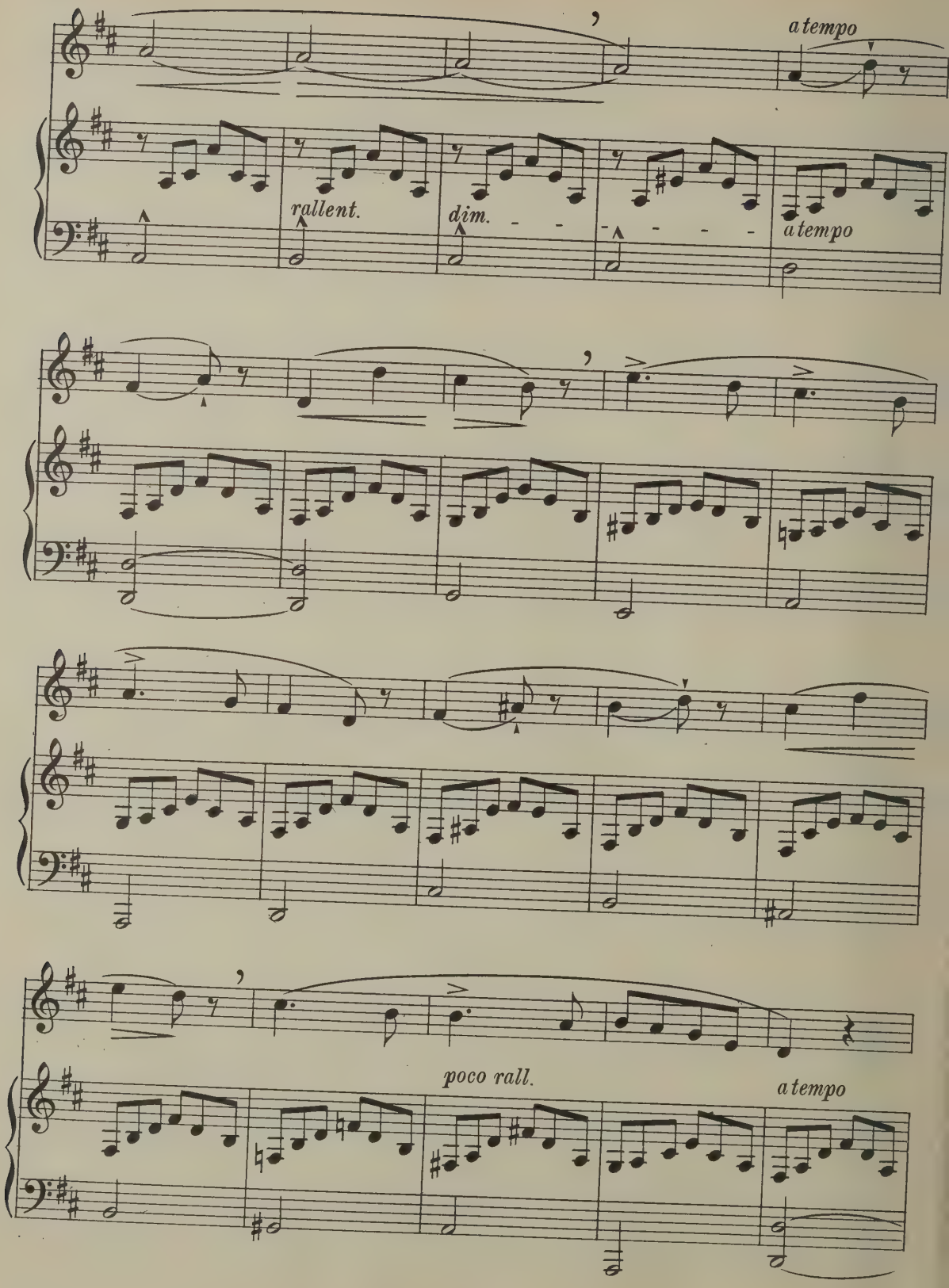

energico
rallent.
la be da me ni po tu la be
col canto
p a tempo
cresc.
da me ni po tu la be da
f
f
la be da
mf
p
me ni po tu la be da me ni po tu la be da me ni

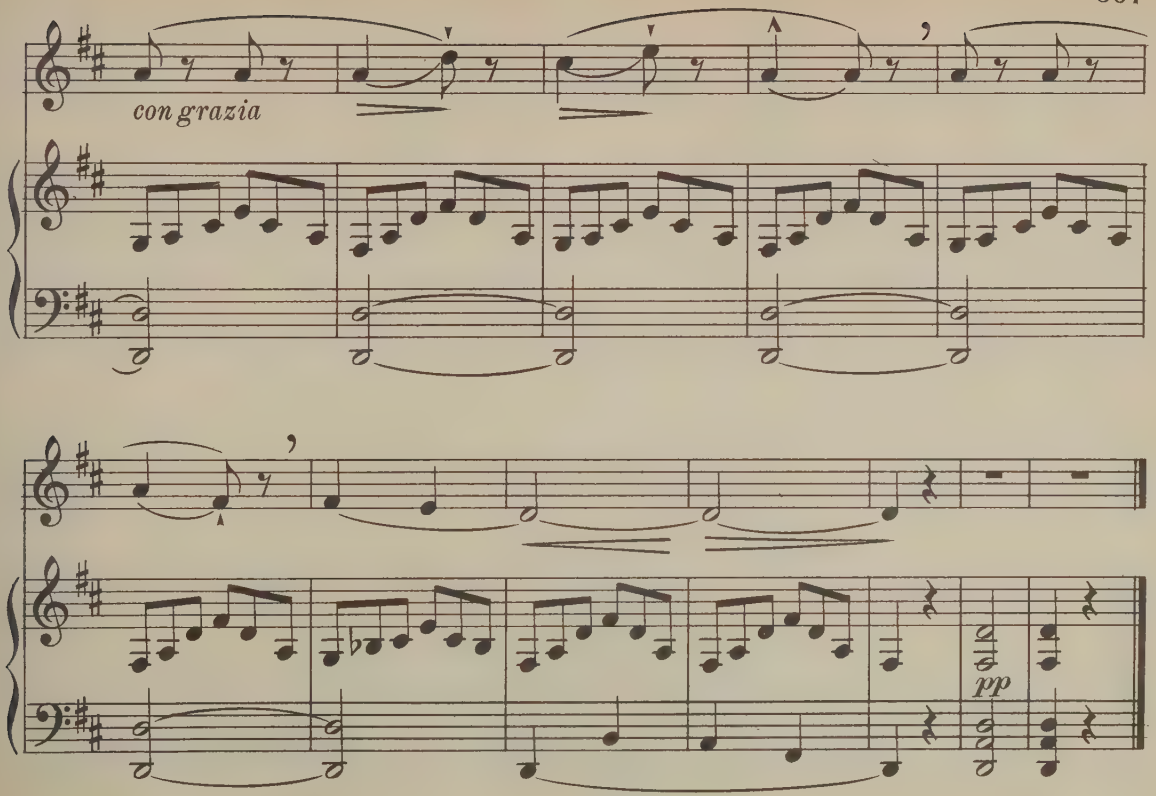


Vocalise 66. This vocalise takes up the flowing *cantabile* style which is so delightful a characteristic of the Italian school of song. It is essentially lyric and no stretch of the imagination is required to fancy words added to the tune making it a song of the *canzonetta* style. Certain phrases have slurs below as well as above. In the fifth and sixth measures, for example, this means that the quarter and the eighth are to be connected by a legato, the second note with a staccato delivery; two such groups form one phrase and are to be sung with one breath. The whole vocalise is to be given with careful legato so as to make clear the legato quality. In the seventh measure the octave may be taken portamento. Do not overlook the accent on the B♭, in the twenty-third measure. The passage beginning in the thirty-third measure should have a slight retard which extends through six measures, with a *messa di voce* on the A which will make a demand on the singer's skill in the control of breath and tone. In the twelfth and eighth measures from the close the eighth notes on A call for a staccato effect; the tone is stopped by the breathing muscles, *not* by the throat.

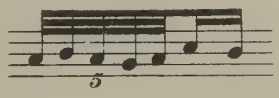



dolce e legato
rf
p
dolce
poco rit.
rf
p


a tempo
rallent.
dim.
a tempo
poco rall.
a tempo



Vocalise 67. This vocalise presents varied material for study. The opening phrase is an ascending scale passage in a vigorous rhythm which is one of the main themes of the piece. In the fourth measure the sign for a turn is introduced. The execution of this is:

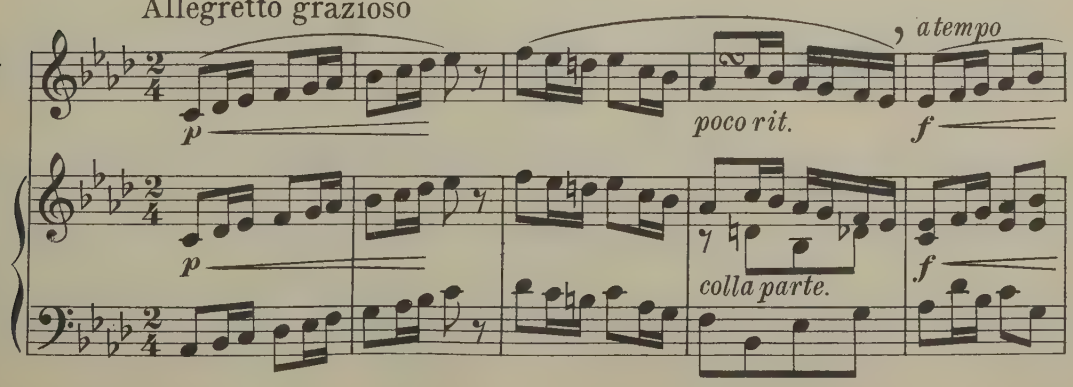


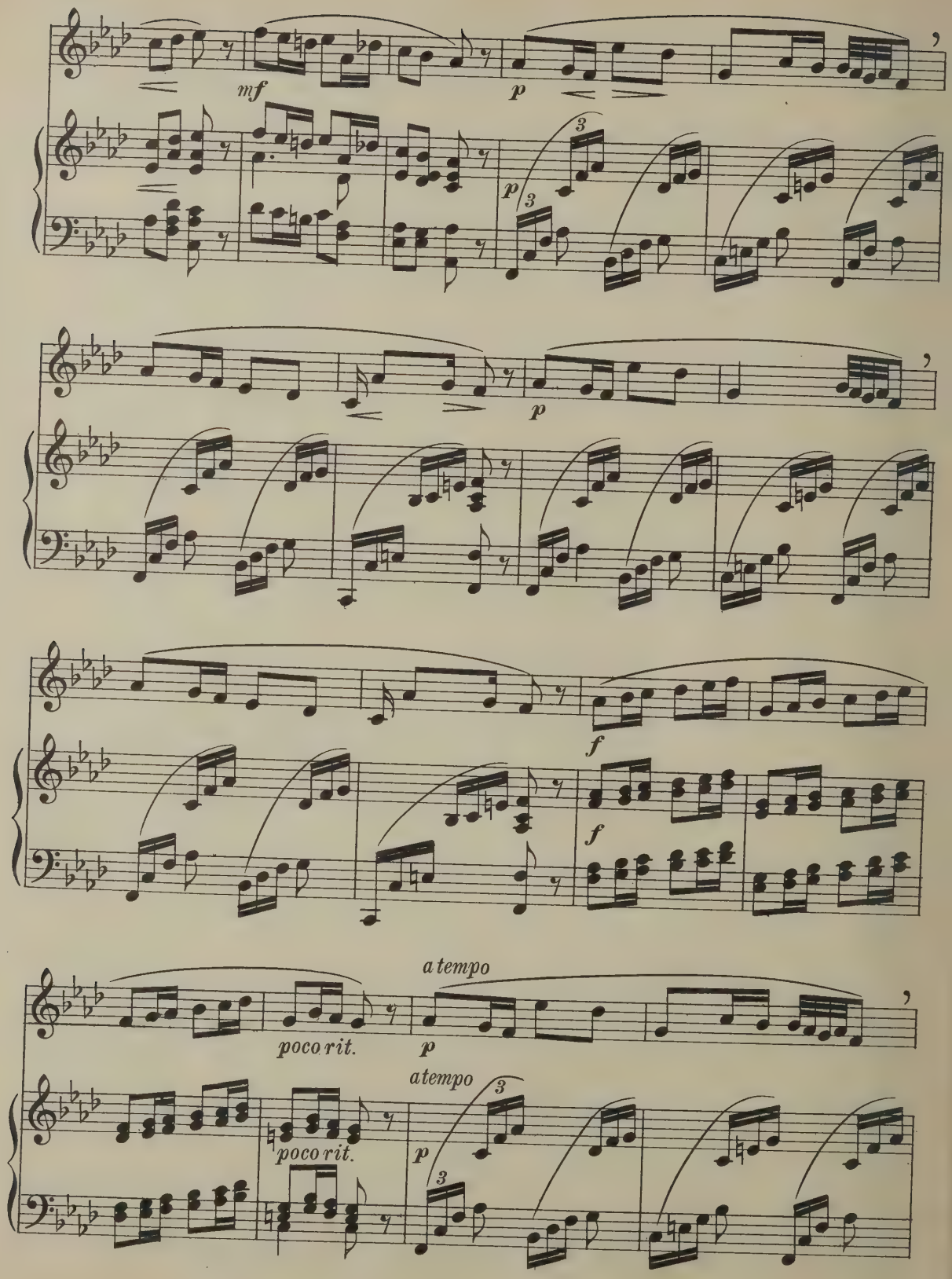
A partial parallel to this is written out in full in the tenth measure, except that only four notes are used. In the twelfth measure is a syncopation. The melodious theme which begins in the ninth measure is another main musical idea and is to be given in a *cantabile* style, care being exercised not to lose the smooth effect on the two sixteenth-note groups. A light, graceful style of rendering is evidently called for at this point, an effect to which the accompaniment contributes.

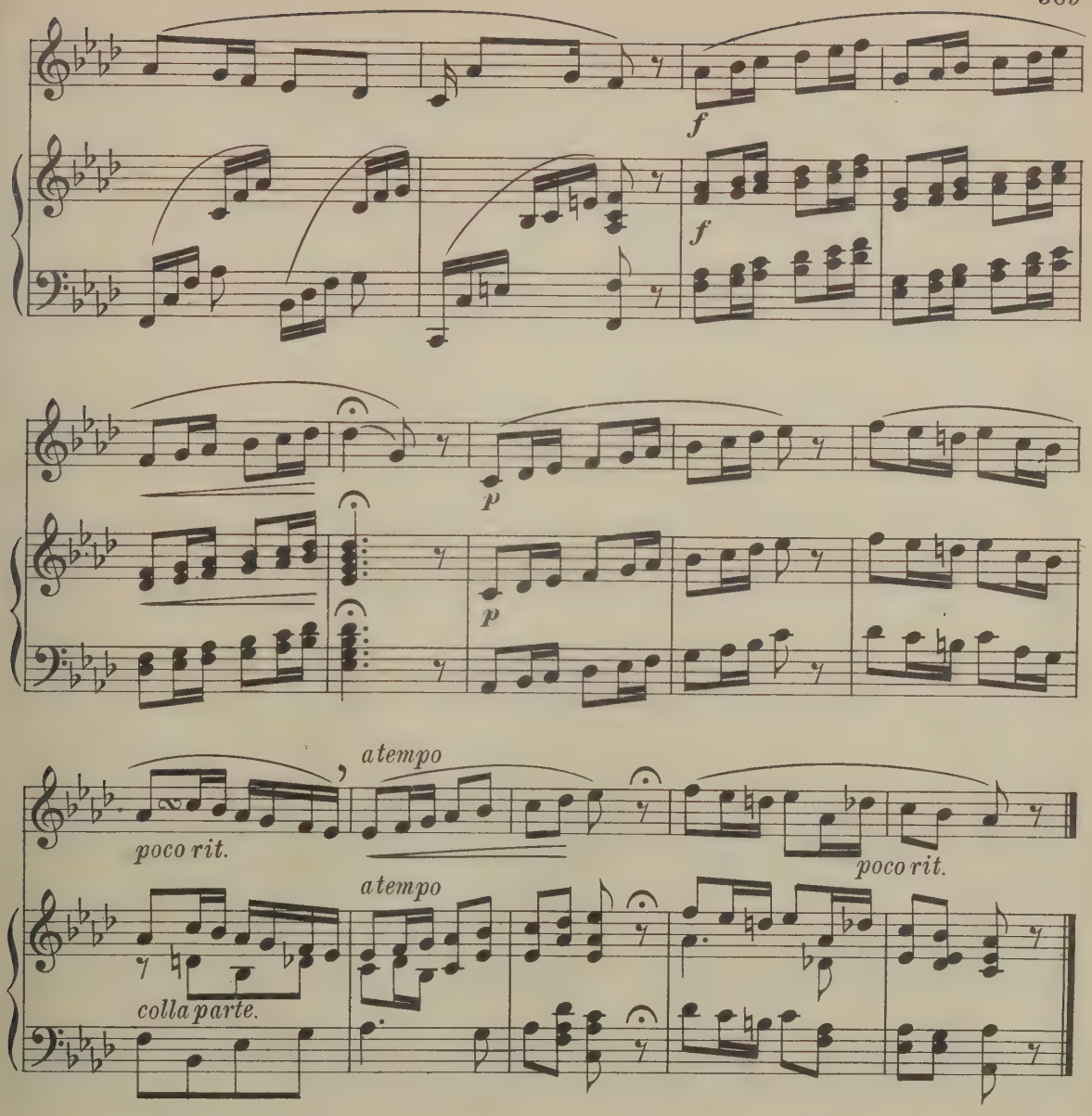
GURLITT

Allegretto grazioso

67



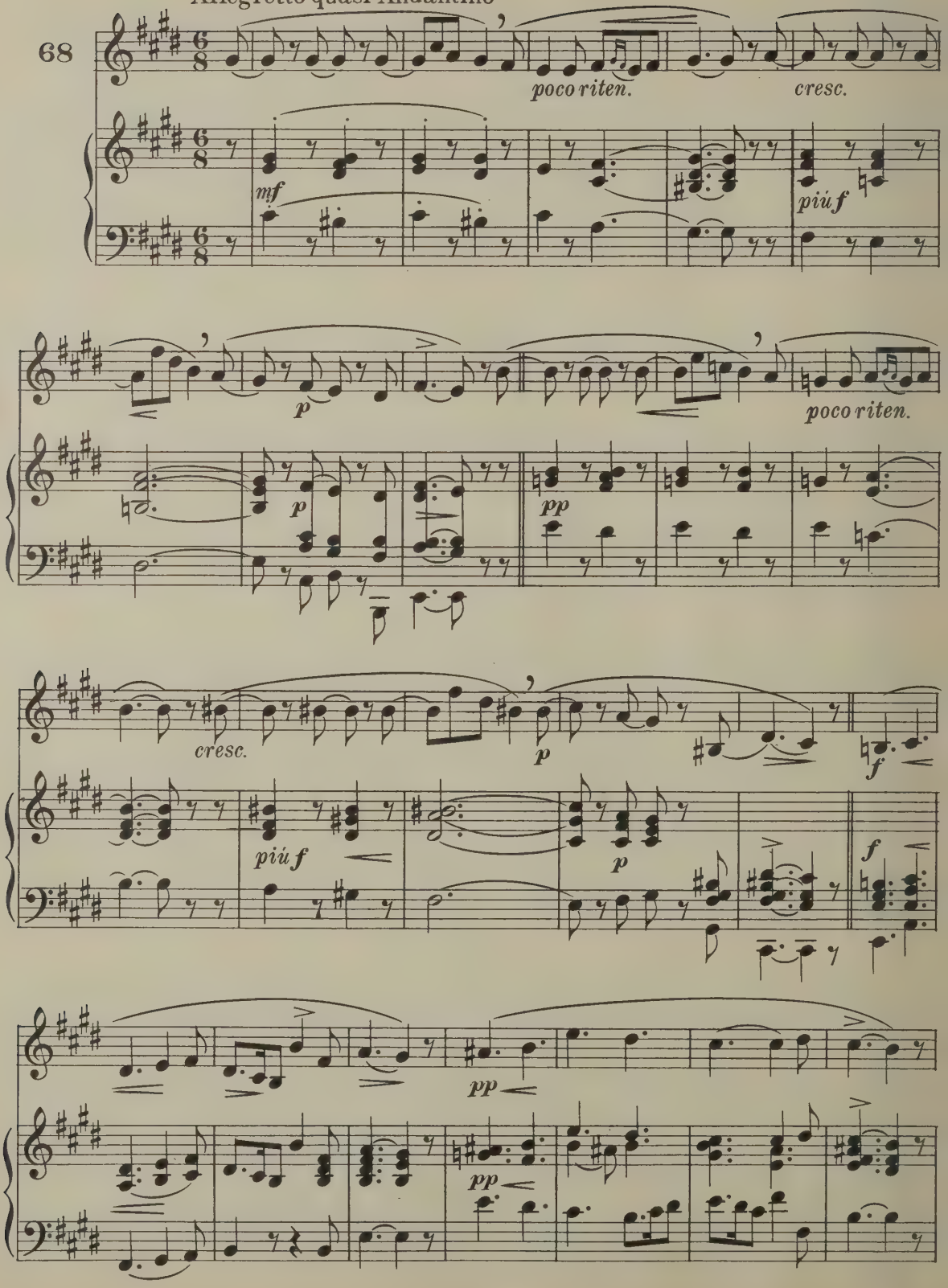

mf
p
3
p
3
p
f
f
poco rit.
a tempo
p
poco rit.
a tempo
p
3
3

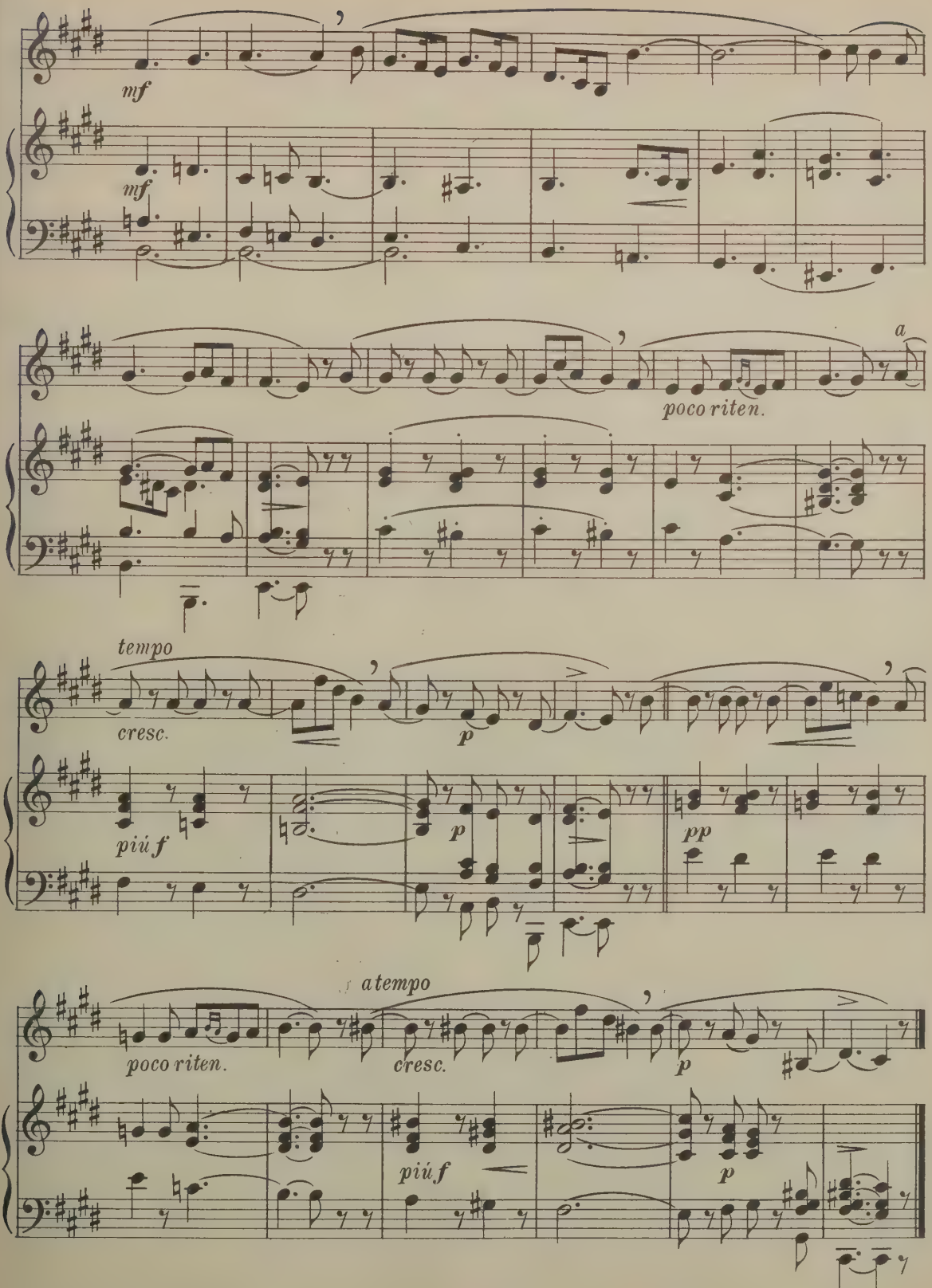


Vocalise 68. This is an interesting musical number and presents study material of various kinds. The opening measures, in C♯ minor, have a syncopated figure, with repetition of the G♯. The attack is to be from the breathing muscles and not from the throat. In the majority of cases breath must be taken quickly and noiselessly through the mouth. The embellishment n the third full measure may be added to the preceding note F♯ to make a triplet on the count. If the tempo were slow the first note would be a little longer than the grace notes. The same effect cccurs eight measures later. The passage beginning after the second double bar, B, C♯, D♯, etc, *forte*, will naturally introduce chest tones which must not be carried too high, but blended into the middle tones.

The next phrase, marked *pianissimo*, will be best sung by going into the head voice, with no more effort than if the passage were hummed; in fact, the hum may help to place the tones properly; the *mezzo-forte* statement of the theme in the following measure is to be commenced in the middle register. The leap of the octave from the lower to the upper B may call for special practice to avoid a noticeable break in tone quality.

Allegretto quasi Andantino



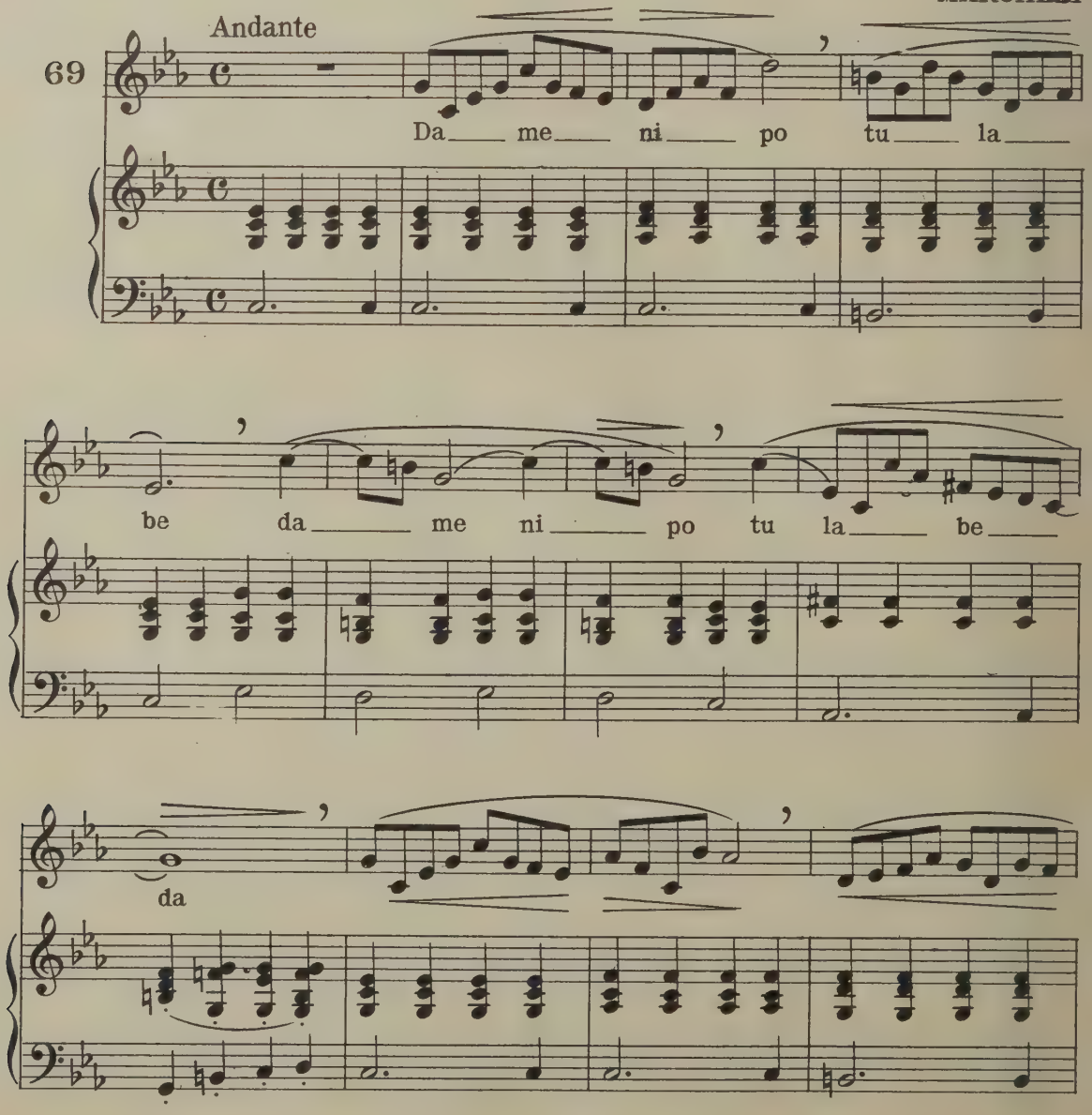

mf
mf
a
poco riten.
tempo
cresc.
p
piú f
p
pp
a tempo
poco riten.
cresc.
p
piú f
p

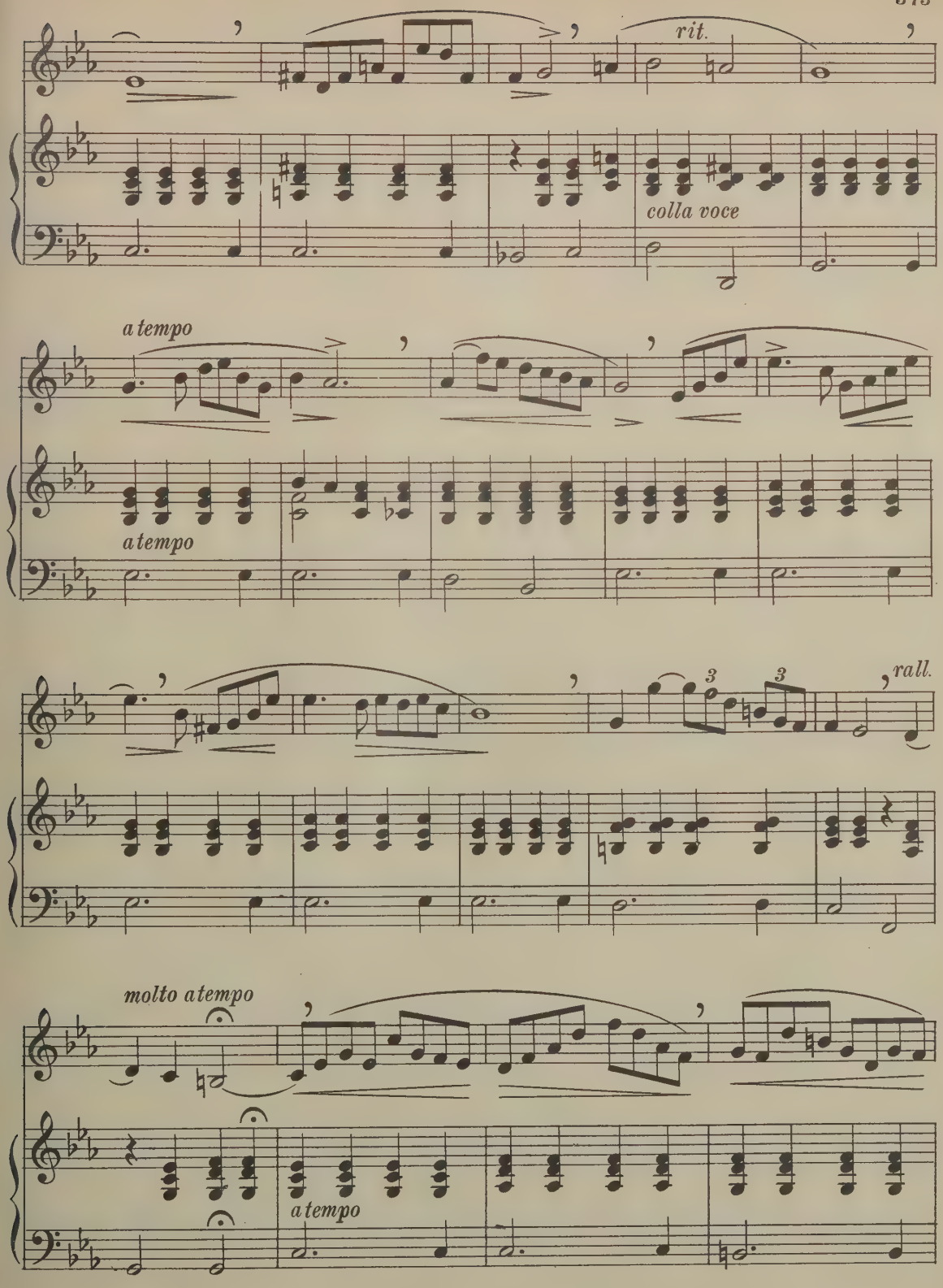
Vocalise 69: The Arpeggio. The special material for study in this vocalise is the arpeggio. One item that calls for extra care and thoroughness is the intonation, especially if the direction of the interval be changed suddenly. In the fourth measure, for example, the upper D must be true and the same applies to the lower octave three notes later; in the eighth measure is the descending arpeggio of the augmented "six-five" chord, with the difficult interval of the augmented second F♯-E♭.

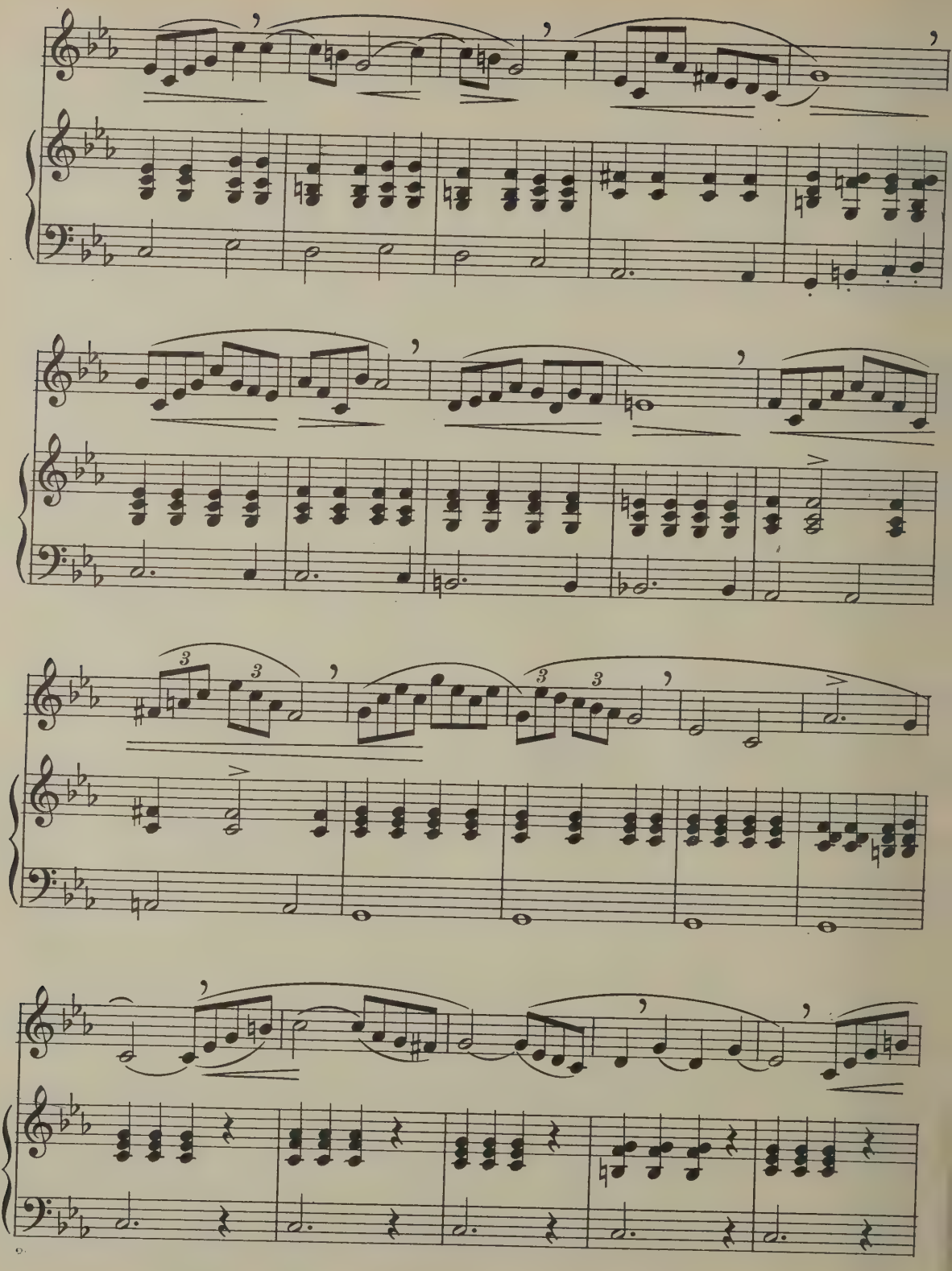
The second half of this vocalise offers further difficulties in the way of intonation because of the continual skipping up and down in various interva s. Work slowly at the first and take special pains not to make an *effort* to reach the higher tones of an arpeggio. If the correct pitch is in the mind and the student is careful not to slide he will be able to s ng the high notes although the tone may not be strong. It is not essential that a tone be loud or strong simply because it is high in pitch.

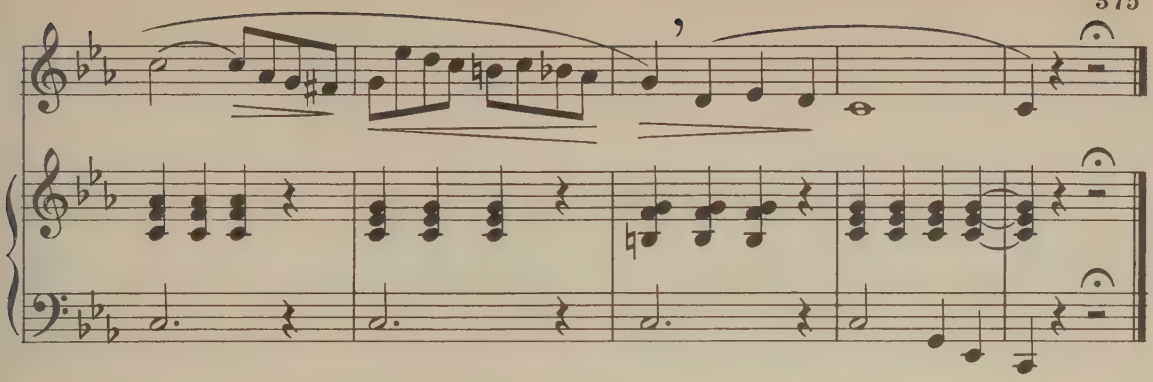
A device of the old Italian teachers of singing was to have students sing in the upper part of the voice without effort, no matter how weak the resulting tone, to get good intonation.

MARCHESI




rit.
colla voce
a tempo
a tempo
3
3
rall.
molto a tempo
a tempo

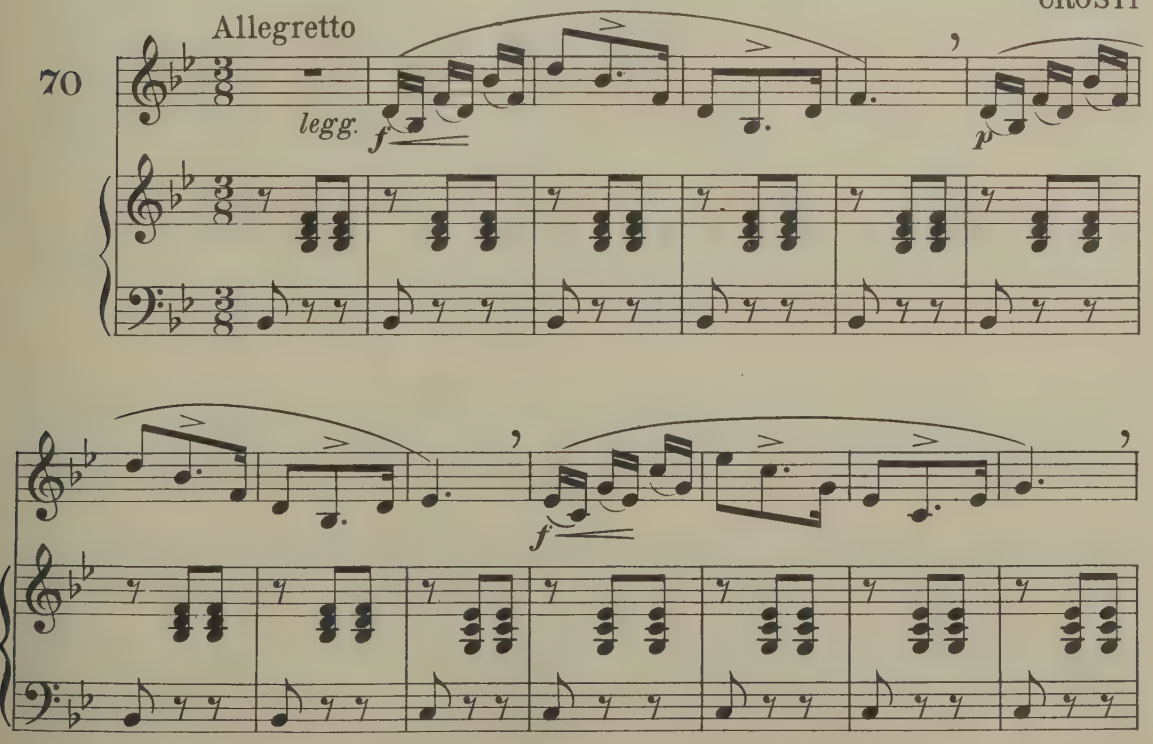


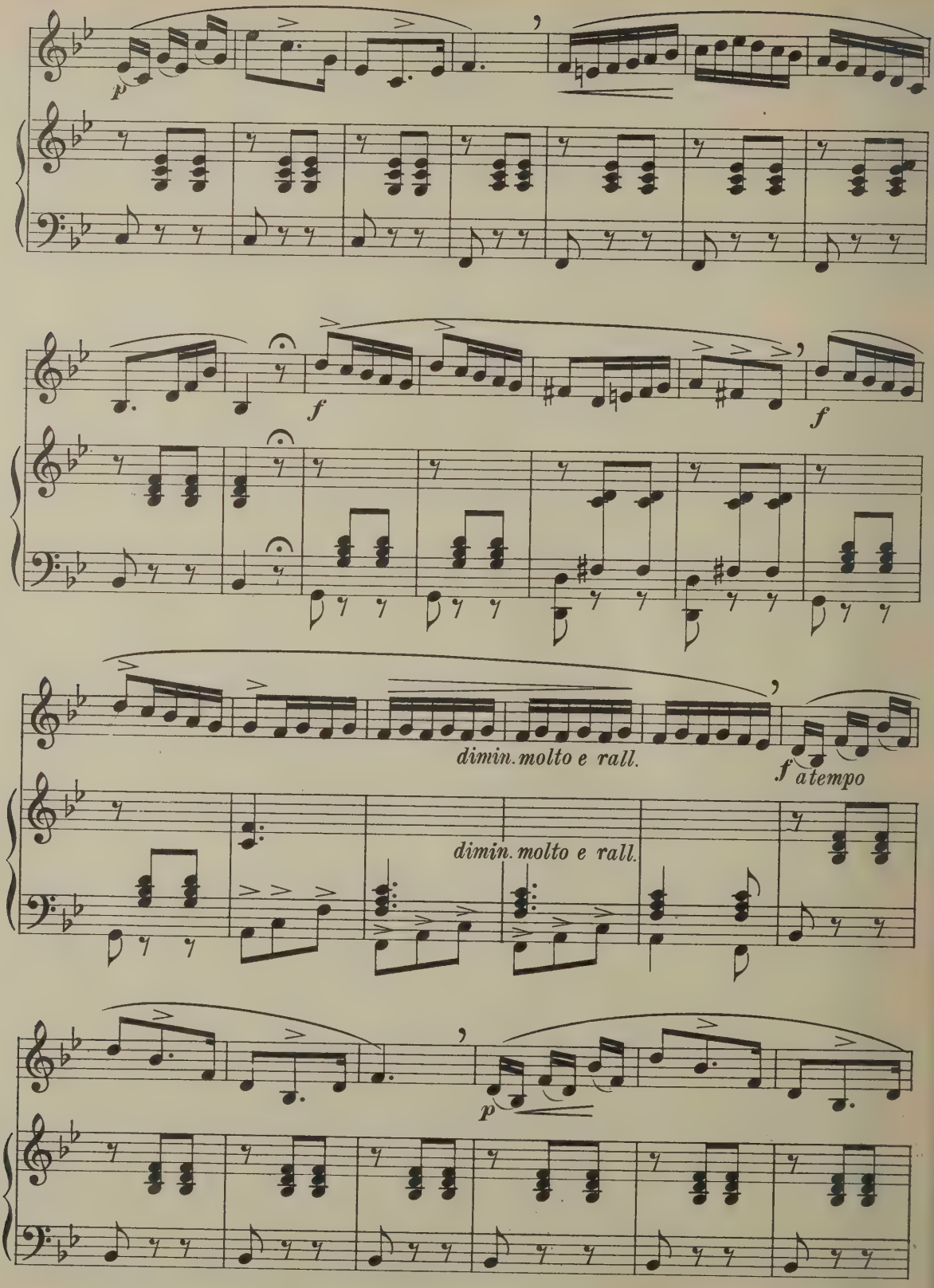


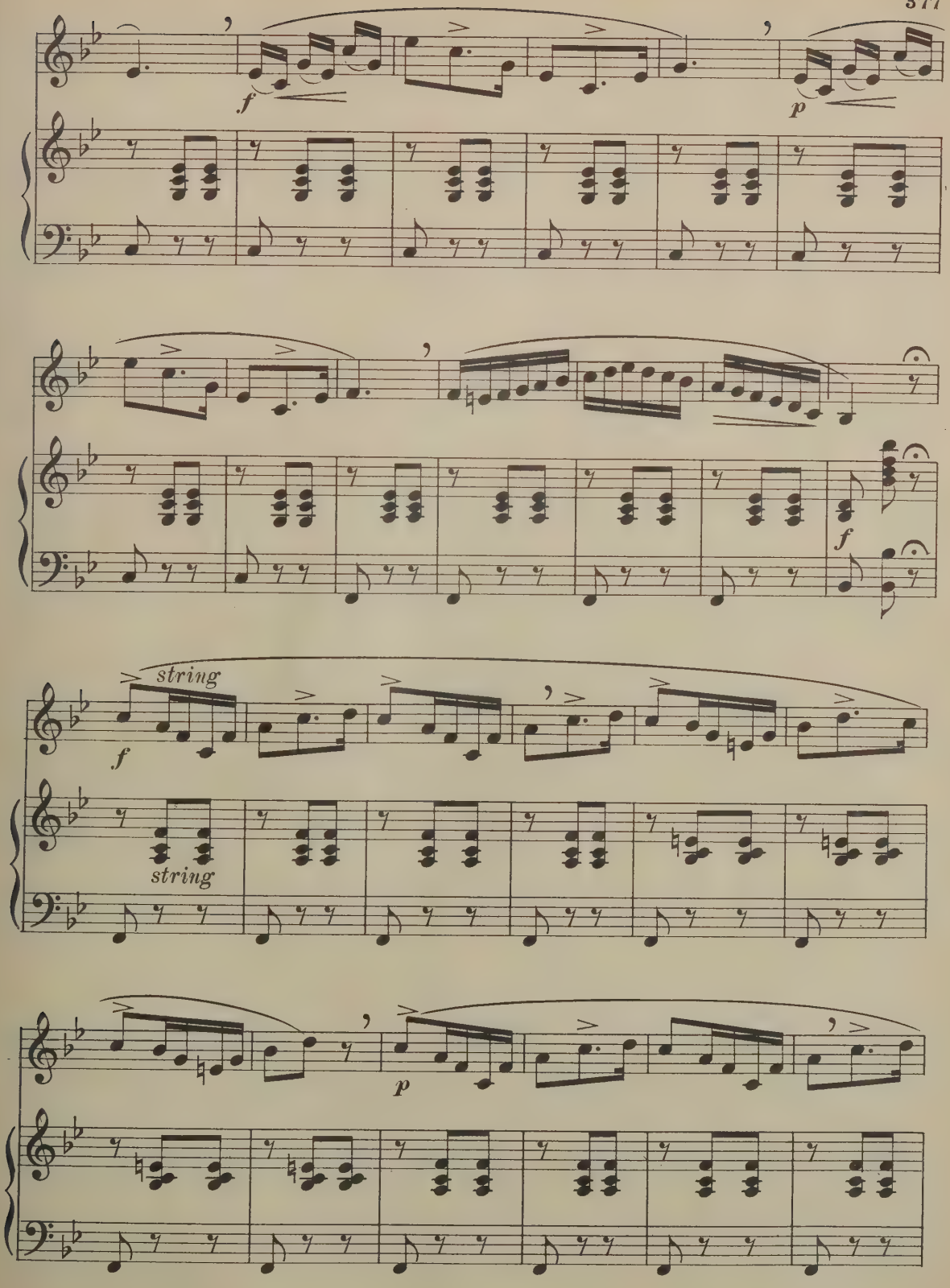
Vocalise 70. This is a study in melodic progressions based on the members of a chord, and offers some problems in intonation. With it is a rhythmic figure of two sixteenths which must be executed smoothly but with some amount of detachment. The contrast to these broken figures is found later in scale passages to be sung legato. Another sort of material is found in the two passages of slow trill on F and G. The middle section in F major suggests the middle part of an opera air which is usually in the dominant key. The phrases are fairly long here and call for watchfulness in the management of the breath. The last measures have the style of a coda in a coloratura number. Beginning at the measure marked *string.* (an abbreviation of *stringendo*) the tempo is hastened to secure the brilliant effect which belongs to a piece of this kind. To suit certain voices the teacher may accompany this vocalise in the key of B, the letters remain, but chromatic signs must be changed; E♮, in the eighteenth measure becomes E♯, seven measures later F♯ becomes F𝄪.

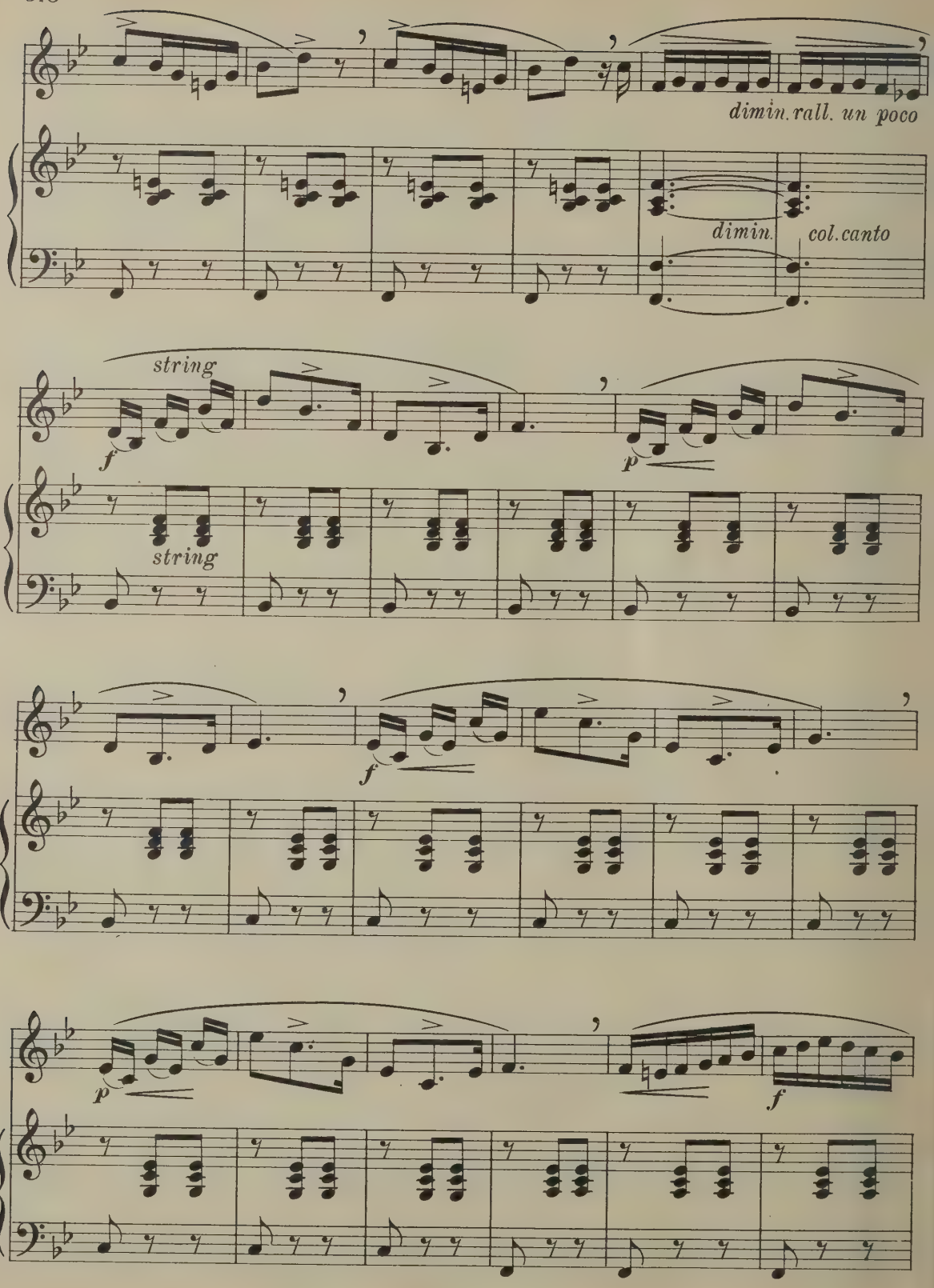
CROSTI

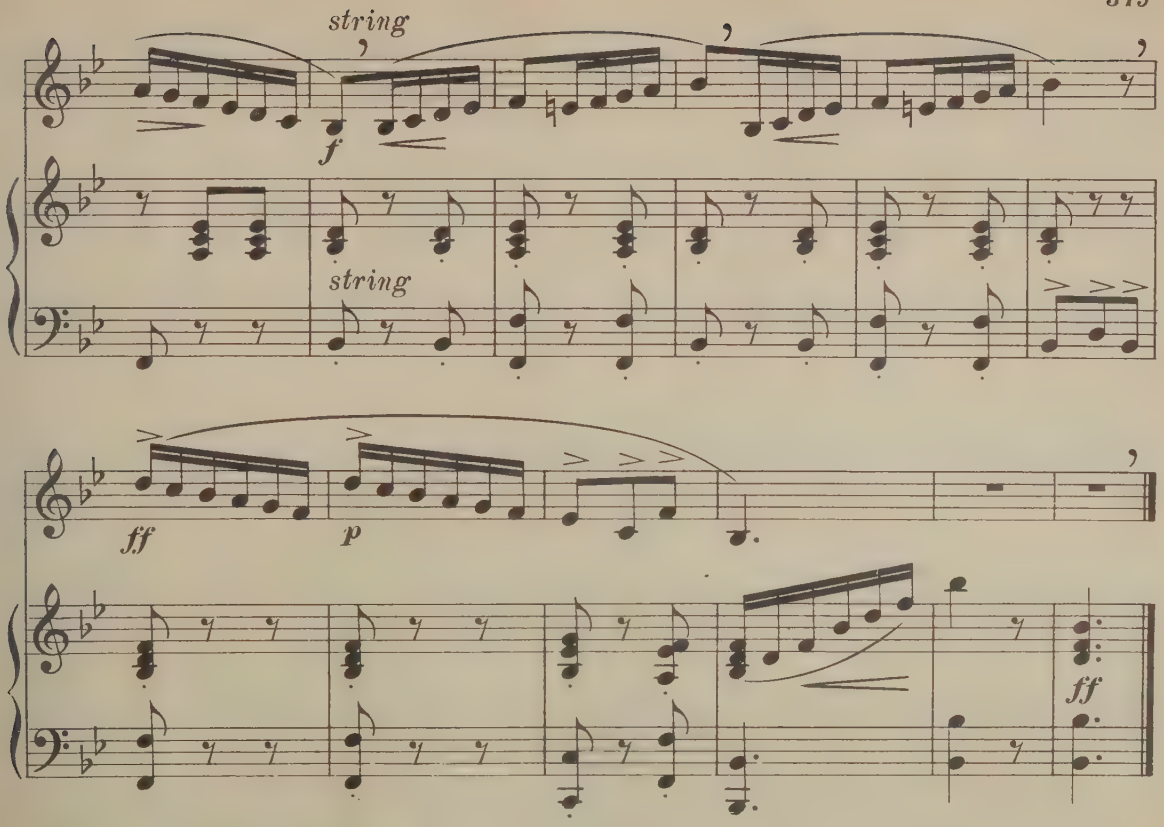
70 Allegretto




p
f
f
dimin. molto e rall.
f a tempo
dimin. molto e rall.
p

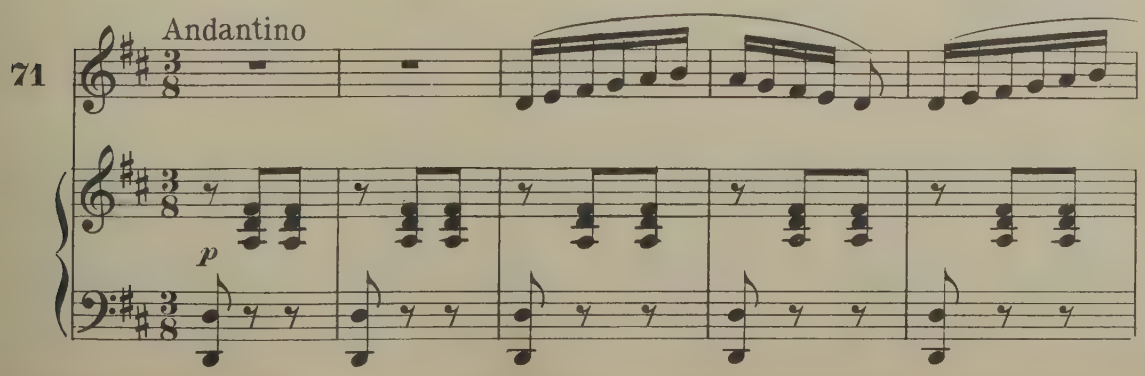

f
p
f
string
f
string
p

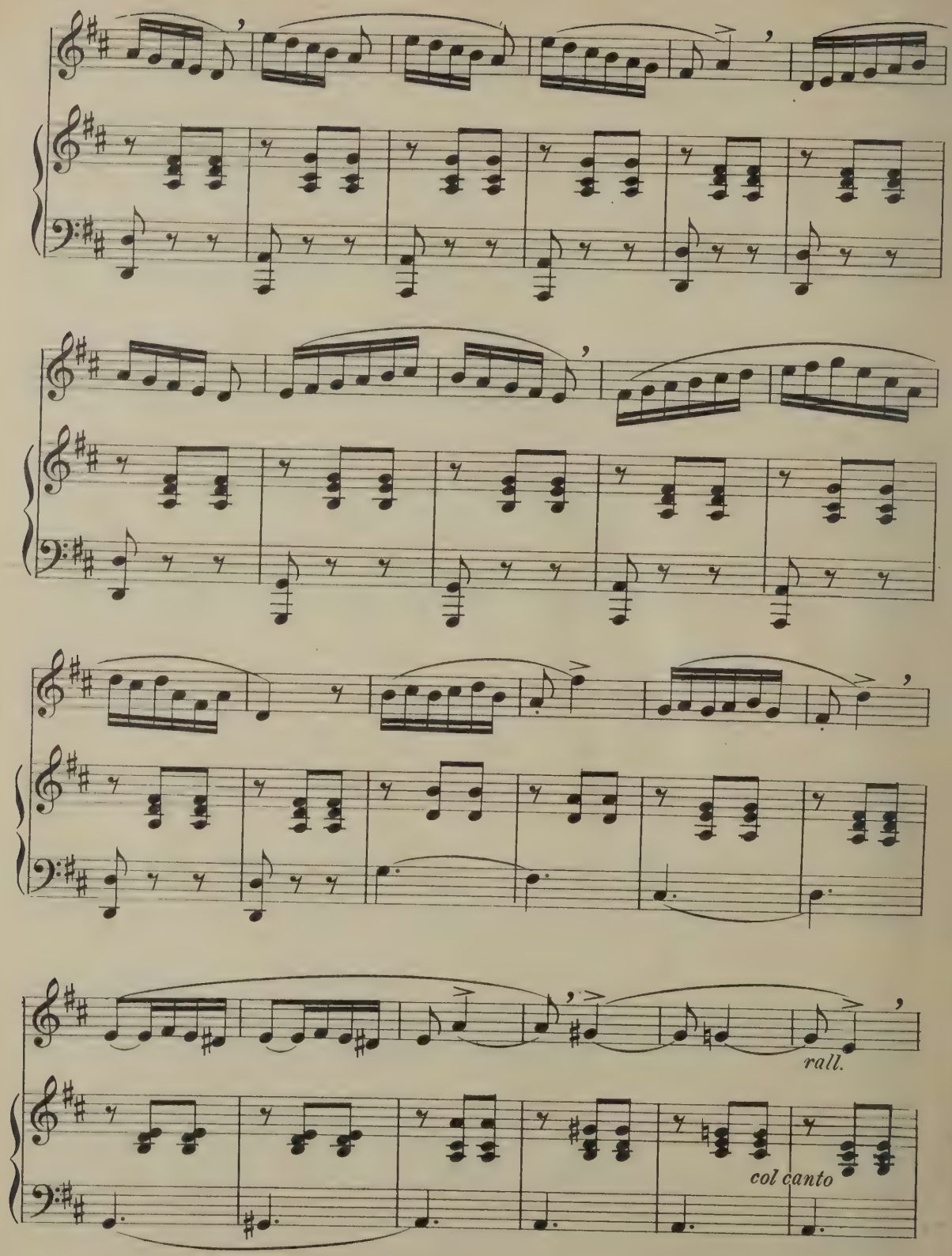

dimin. rall. un poco
dimin.
col. canto
string
f
p
string
f
p
f

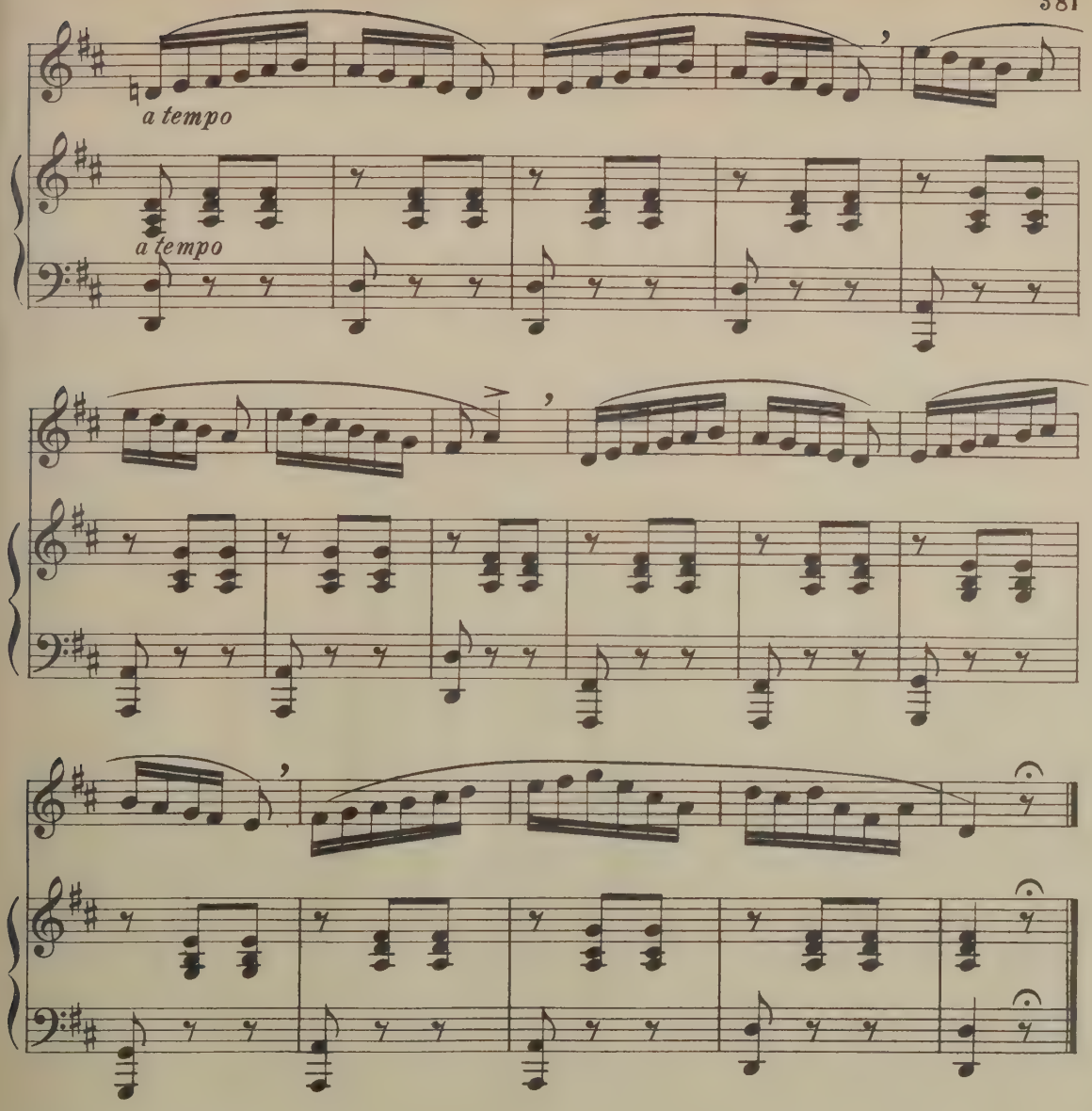


Vocalise 71. Students who have been diligent in their scale practice should find no trouble with this vocalise which is distinctly an agility study, if taken at a fairly rapid tempo. A slight accent on the first note of a measure will help to make the rhythm clear and interesting. The notes should follow each other clearly and distinctly yet with a legato connection.

MARCHESA




rall.
col canto



The Training of an Old-Time Singer

MAN sang before he played on musical instruments. But for centuries, from prehistoric times down to the period of the first civilizations, he sang in his own way. There was no art, no system. Each singer worked out his own ideas as to ways and means to produce vocal tone. The main demand then, as in later years, was probably for loudness. Yet it is probable that some sort of tradition was developed and followed in Egypt, Chaldea, and Assyria, countries in which large bodies of singers were organized and used in public functions and social gatherings. In Egypt, in particular, music was taught and executed according to laws laid down by the priests who were in control of all learning and art. Their rules undoubtedly followed the traditions of pre-

vious centuries. A similar condition maintained in China and in India, where the style of singing in use was high-pitched, partaking of the falsetto quality.

These ancient systems of vocal training consisted mainly of the memorizing of airs in use in temples and for court functions. Music was not written down; hence had to be passed on from one person to another. The custom, no doubt, was for a master to sing a strain and for the pupil or pupils to imitate him until the whole song was memorized. We must not overlook the elaborate ritual music used in the temple at Jerusalem in which great choirs of men and boys were used to sing airs which, if we can judge from music available to-day and said to be traditional, required careful training and much technical skill to execute, for it is filled with ornamental passages that will tax the delivery of many a singer of to-day.

The music of the early Christian Church was simple, almost severe, and required little in the way of skill. The tunes to which the different portions of the service were sung were rendered in unison, they were learned by note, and the end sought was undoubtedly volume. Just what reforms were started by the celebrated monk, Guido of Arezzo, about 1000 A.D., growing out of his introduction of the syllables *ut*, *re*, *mi*, etc., is not clear. But it is likely that he used the syllables as mediums for training the voices of his choristers, boys and men, to a freer, more pleasing utterance, a method still in use to-day in exercises to improve voice quality.

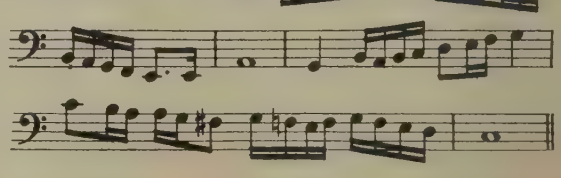
For the reason that education in music was in the hands of the Church the greatest progress in the art of singing was made in monasteries and cathedrals. As the composers gained in skill in handling voices in four and more parts in chorus they turned to making passages more ornamental and brilliant, with the result that voices were called upon to render passages in notes of small time-value, such as are familiar to the people of to-day in some of the choruses in Handel's oratorio *The Messiah*. It was found that such passages could be learned most readily by singing them to one vowel, thus producing a system of vocalization still in use, and laying a foundation for an art of solo singing which was developed later.

From singing in chorus to singing alone was a natural step. But music specially suited to that purpose was lacking. The first efforts seem to have been for a singer to take one part of a piece in the contrapuntal style then in use and sing it with the other parts played as an accompaniment on viols. While this was not really solo music it led the way to realization of the possibility of a new style, one in which the voice carried what we call an "air," sometimes in simple style, but usually ornamented according to all the resources of the elaborate florid counterpoint of that period. This was the origin of the style of music known as *coloratura*. In our day a coloratura singer is usually a soprano, on account of the flexibility of this voice. But in the sixteenth and seventeenth centuries all voices were expected to sing florid passages.

About the middle of the seventeenth century Carlo, a chorister in St. Peter's Cathedral, in Rome, found that his voice had changed so much that he could no longer hold his place among the sopranos of the choir. His voice had lasted longer than usual for he was nearly sixteen. Every day he found it increasingly difficult to sing even the middle tones, and finally the choirmaster set him aside, but gave him work in looking after the music and other similar duties. In six months he found that his voice had steadily lowered in pitch and that he could begin to sing sustained tones without breaking. He loved to sing and had always looked forward to a place in the choir when he became a man. A talk with the choirmaster and a test by the latter showed that the new voice was a bass of promising quality, one that should be trained.

So a letter was written to *Maestro* Virgilo Mazzochi, a retired singer, who had established a school for the training of young singers in the finer qualities of the art, such as were demanded of the soloists in cathedrals. Here Carlo was entered and studied for a number of years. The daily routine was as follows: Practice of the trill, agility, literary studies, vocalises and technical exercises under the direction of a teacher, one hour each, theory study, writing counterpoint to plain-song melodies, the rules of composition, literary study, one-half hour each. The rest of the day was occupied in practice on clavichord and organ and in composition.

When he was nineteen years old Carlo's voice had deepened and strengthened and his master considered him qualified to take a place in a cathedral choir. This is a portion of an air which he sang at a service:



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